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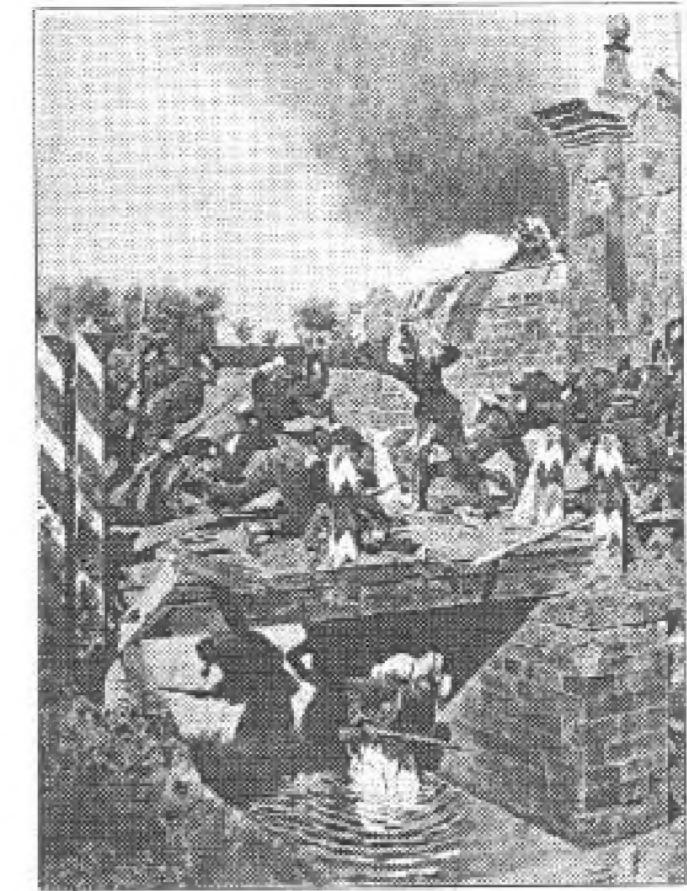
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Our cover shows a detail from Carl Röchling's 'The Storming of the Landau Tor, Weissenberg, 4 August 1870' showing men of the 4th Bavarian Div. and the 1st Algerian Tirailleurs — see p.27.

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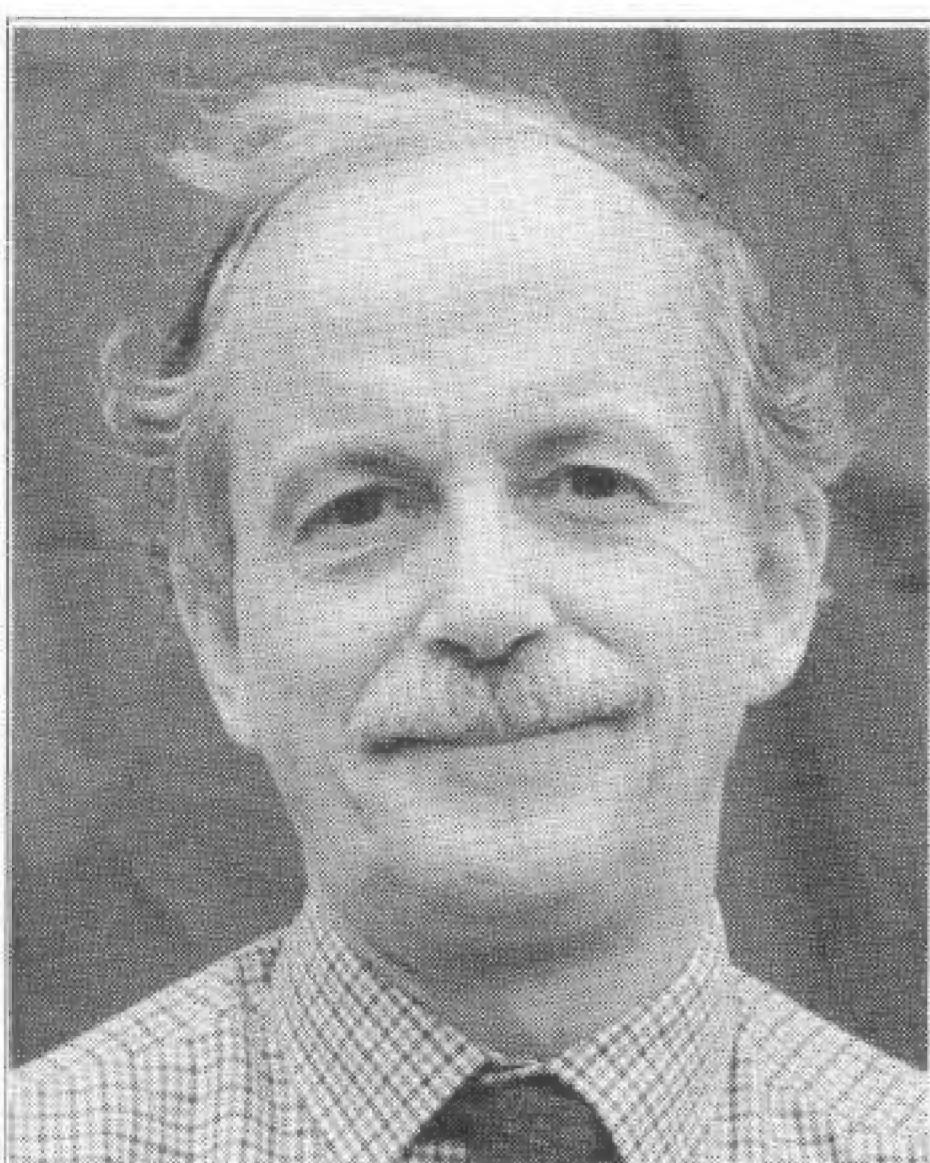
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EDITORIAL

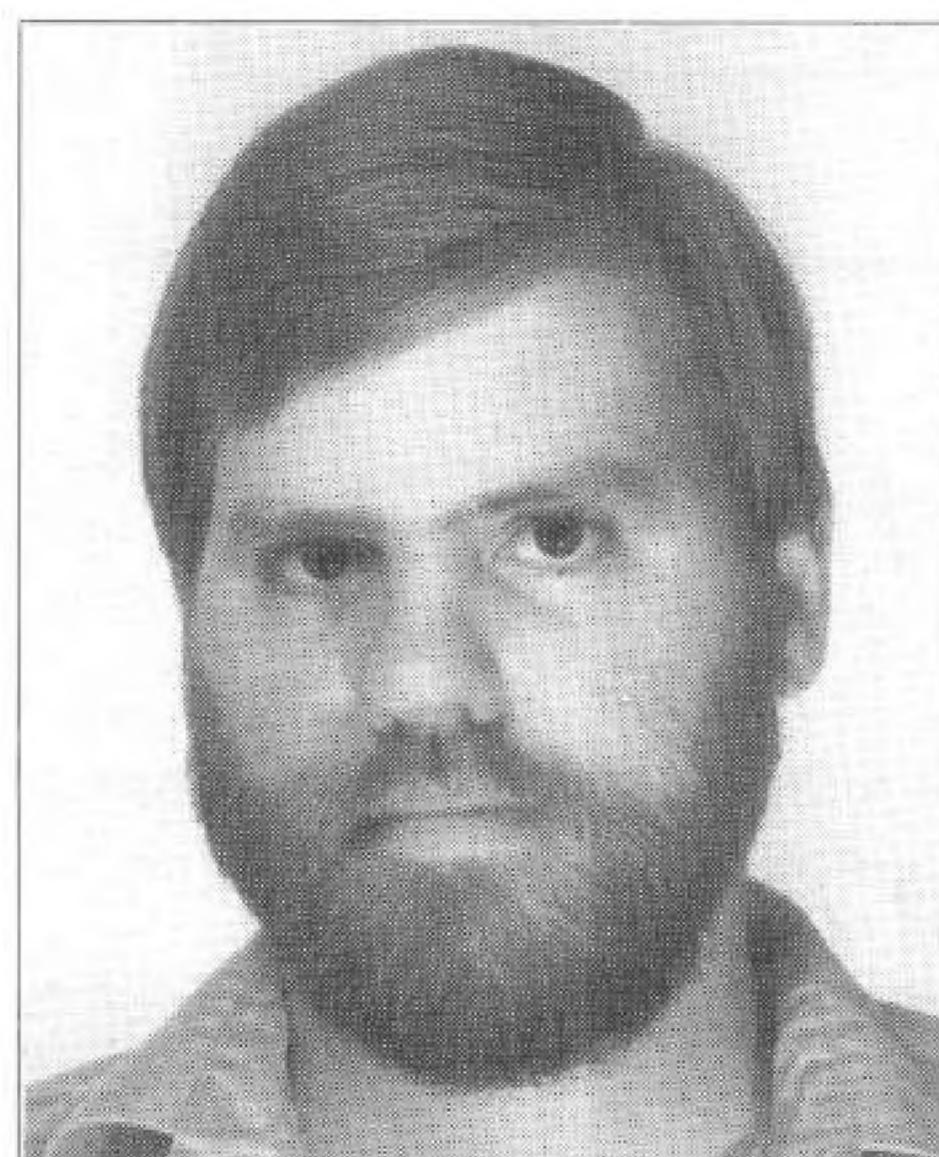


John Regan

Our report on the Euromilitaire show at Folkestone this year — as last year — is by **John Regan**, a well-known name to members of the British Model Soldier Society. Some of John's earliest recollections of his wartime childhood are of running down Military Rd. in his native Canterbury, following various regimental bands as they accompanied draft after draft of troops to the railway station. He is convinced that it was this that sowed the seed of his lifelong interest in military matters and, in particular, the British Army. On leaving school he enlisted in The Buffs for three years, and completed an undistinguished service career putting square pegs into round holes as a Personnel Selection Sergeant.

Since leaving the army he has worked as a journalist on a variety of national magazines. Having always been a dedicated modeller, he discovered figure modelling in the mid-1970s and has been addicted ever since. He very quickly joined the BMSS, and acted as the Society's Publicity Officer for several years. He is now a Fellow of the Society.

becoming curator of this prestigious and world-famous collection of military art — a prime research source for many historians and writers in our field — in 1990. He is an authority on the iconography of war; and his study on war in British art is due to be published next year. His other area of research is the archaeology of war.



David DeLaurant

According to his card, **David DeLaurant** thinks of himself as a 'collector and student of military helmets and body armour'. This issue's article on Soviet armour is his second published work. In addition to militaria and military history David's interests include firearms, archery (especially crossbows), chess, wargaming, cycling, bookbinding and reading. A lifelong resident of Fresno, California, he pays for his hobbies by doing reference work for his local public library.

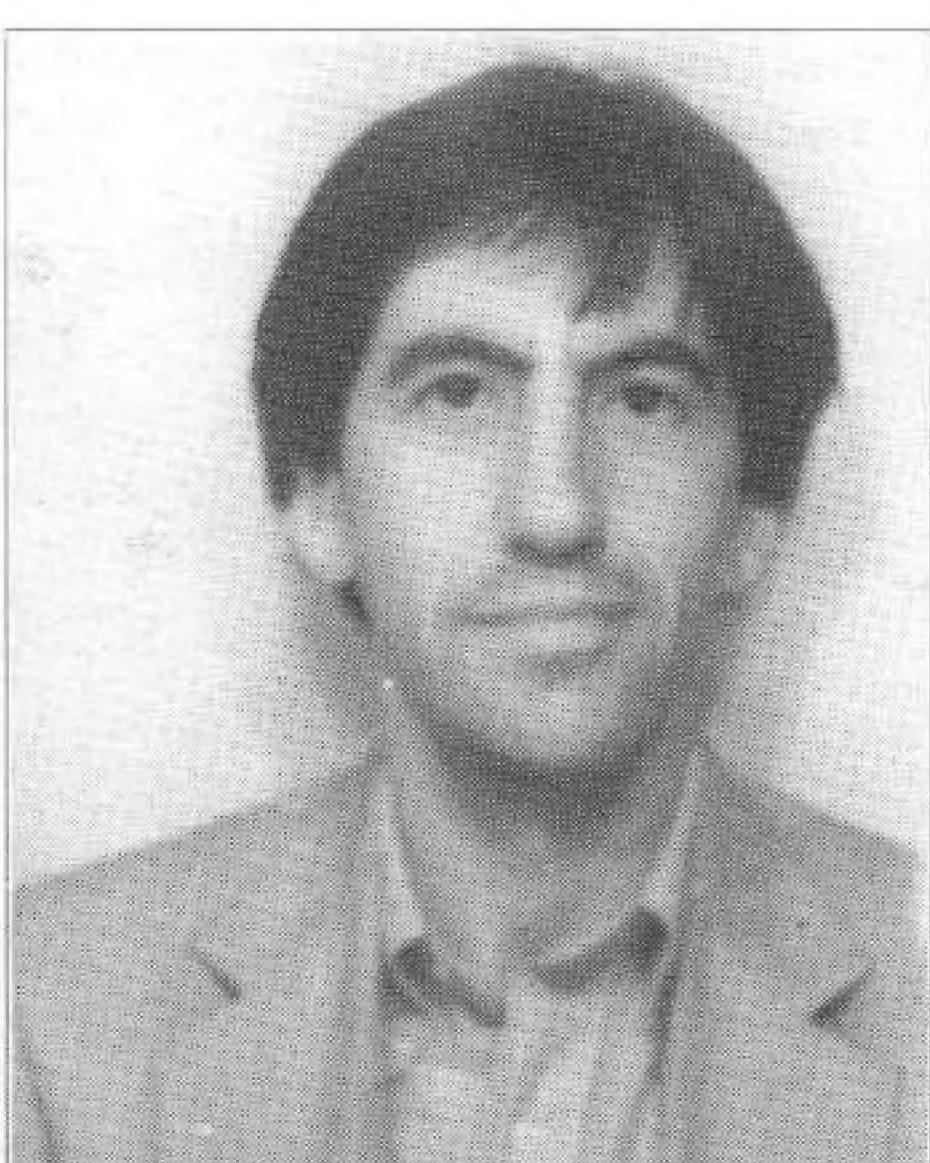
'Silent Witness': Addendum to article in 'MI' No.40

Dr. John Hall writes: I would like to clarify a misleading statement in my article on the German infantry tunic of a 1914 casualty. Metallic gold collar and cuff rank lance, was, of course, perfectly correct for field-grey tunics until September 1915, when it was formally replaced by grey cotton or linen lace. The 1910 regulations had reduced the width of the gold lace to be worn on field-grey tunics to only 1.6cm, however.

The Unteroffizier's 1908 dated tunic which is the subject of my article has 2.5cm gold lace, of the style found on some dark blue tunics of the period. It makes perfect sense for early field-grey NCOs' tunics manufactured between 1907 and 1910 to have had this, although it seems that in most cases the early wide lace was replaced with the narrower type after 1910, in keeping with the new regulation. This presumably helps to explain the extreme scarcity of surviving field-grey tunics retaining the wider metallic lace.

Readers' competition

Peter Harrington, who provides the first half of an article on German 19th century military artists in this issue, was born in Manchester in 1954. After studying history and archaeology in Edinburgh, he went to Brown University in Providence, Rhode Island, USA to pursue postgraduate studies. Since 1983 he has worked in the Anne S. K. Brown Military Collection at Brown University.



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'The French Foreign Legion: A Complete History' by Douglas Porch; Macmillan; 728 pp, 64 illus. + maps; index, biblio, notes; £25.00 This is, in your reviewer's opinion, far and away the best general history of the Legion ever published in English. It is alone in its field in being researched to scholarly standards: i.e. from the widest possible range of primary and secondary sources; properly annotated; and rich in analysis, rather than merely repeating statements uncritically from the sources. Facts and opinions are tested by proper collation and comparison, and summarised from the viewpoint of a professional historian whose two previous major works on *The Conquest of the Sahara* and *The Conquest of Morocco* have earned him credibility. A faint suspicion, based on some comments in these previous works, that Professor Porch might share a general American prejudice against the European colonial powers was quickly and gratefully dismissed on reading this thoughtful and fair-minded study. He is generally free from both uncritical credulity in the face of the excesses of the 'Legion myth', and easy cynicism. He judges men and events — where judgement is unavoidable — by the standards of their day and their formative backgrounds, not with self-righteous hindsight.

The author has consulted an impressively wide range of sources among official archives, memoirs, histories, and significant fiction: his select bibliography runs to nearly 15 pages of small type. From this mass of material he has teased out not simply convinc-

ing and well-organised accounts of events, but sensible and balanced explanations of causes. His background knowledge of the military and political context of French colonial expansion and contraction during the 19th and 20th centuries lends authority to his views. And unlike many academics, he writes a clear, vivid narrative. The present reviewer has read most major and many minor works on the Legion over the past 20 years; and learned a great deal that was new to him from Professor Porch's monumental book. Highly recommended; it is hard to see any need for another general history in the foreseeable future. MCW

'Into the Valley of Death: The British Cavalry Division at Balaclava 1854' by John and Boris Mollo; Windrow & Greene; 128 pp.; eight colour plates, 114 b&w, 4 maps; biblio; £29.50

It was pleasing and indeed appropriate to receive this handsome volume for review on 25 October, a date some still remember as Balaclava Day. For many, the Battle of Balaclava, if not the whole Crimean War, remains essentially the charge of the Light Cavalry Brigade, but of course it was a good deal more than that, as this book makes clear. It was a battle in which the opposing commanders intended to engage their horse, foot and guns but, as things turned out, it became, and is remem-

bered as, primarily a cavalry encounter and specifically one in which the heroism, discipline and skill-at-arms of the regimental officers and men of the British Cavalry Division redeemed the errors of their commanders and staffs, thereby saving the army's vital base and harbour at Balaclava.

This book portrays that Division in its entirety on that fateful day, as its Contents show: Organisation; Formations; Cavalry in Action; Clothing (of the five types of regiment); Equipment; Saddlery; Weapons, and Dress on Service.

This is an essential volume for all those interested in the Crimean War and the British Cavalry in the mid-19th century, and could well benefit any reader of this journal.

It will be greeted with particular enthusiasm by those who have had to beg, borrow — or plead for photocopies — from those fortunate enough to possess the authors' 1968 work, *Uniforms and Equipment of the Light Brigade*, now long unavailable. In this new, more durable hardback work, not only is the earlier material reprinted, but also we now have similar, equally-detailed information for the Heavy Brigade, so long unjustly overlooked in much that has been put out and perceived about Balaclava. In addition the non-dress sections have been considerably expanded; many new black and white illustrations, as well as maps and diagrams, have been added — including the only known photograph of the North Valley (taken in 1904); and the whole is wonderfully enhanced by 24 mounted figures in great detail and full colour, with extended captions, by the masterly hand of Bryan Fosten. This is indeed military artwork at its best (but might not the Inniskilling sergeant at D2 'lose his name' for his commissionaire-like salute? Surely soldiers then saluted with the palm downwards). That trivial point apart, these drawings really complement, and bring together, all the mass of detail set out in the authors' admirable and comprehensive text and their accompanying contemporary pictures. Altogether this collaboration between authors and artist must be the 'last word', and a deservedly enduring one, on the Cavalry Division in 1854.

It is perhaps a pity that the Division's third element, C Troop Royal Horse Artillery, is confined to a single gunner in one of the numerous and valuable drawings by the French officer, Vanson; but the companion volume to the 1968 book, *Crimean Uniforms — British Artillery* (1974) is still available. It is good to see the rarely-reproduced prints of the Heavy Cavalry from the Hayes-Lynch set, 'The British Army', though the captions might have explained, for the less well-informed, that the helmets shown are of the earlier pattern. Is not the 'unknown' artist of the 4th Dragoon Guards leaving Dublin (p.11) T. Quinton?

The diagram of the Heavy Brigade's charge is perhaps debatable: in correctly showing the Greys' two squadrons

one behind the other as they advanced before wheeling into line, it implies they charged side by side, on the Inniskilling squadron's left: a version followed by Kinglake. However, a C Troop RHA officer, from his vantage point close to the brigade's right rear, recorded that, after the wheel and in the charge, the Greys' second squadron was in rear of its first. It was, incidentally, the Inniskillings' second squadron that charged with the Greys, not the first as shown in the diagram. It would have been interesting to see reproduced herein the painting by Elliot (Scarlett's ADC) of this splendidly successful charge (once in the RUSI) which is mentioned in the text, but perhaps this was not practicable.

Although the description and illustration (Plate G3) of the pouch-belt used by sergeants and below of the 17th Lancers, as well as all troop-sergeant-majors and trumpeters, seems logical (and accords with that in *MI* No. 41, p.42), can we be certain this was the definitive version? Two 17th back views by Vanson seem to show variations, as do other contemporary lancer pictures, albeit of a few years earlier, and the 5DG TSM in Plate A1.

In sum, all praise is due to the authors and artist for this magnificent publication, and so it is to the publishers. When today's publishers so often fail to come up to their authors' expectations, it is gratifying to find an exception. Here they have produced a work which is sumptuously presented in every respect — printing, design, binding, jacket and reproduction — all fully complementing the authors' expertise and knowledge. It shows what can be achieved when all concerned are in sympathy with their subject and each other. Whether the potential buyer is looking for an exemplary work of reference, a lavish tribute to the cavalrymen who charged at Balaclava, or indeed both, he will find it here, at well worth the price.

MJB

'Uniforms of the Canadian Mounted Police' by Dr. James Boulton, plates Ronald Volstad; 500-plus pp., 800-plus mono illus., 32 col. illus.; available from Turner-Warwick Publications Inc., PO Box 1029, North Battleford, Saskatchewan, Canada S9A 3EG, tel: 306-455-7261; \$84.50 Canadian

Although £40 or so is a high price, the sheer volume of information and good illustrations in this beautifully produced book make it well worth the money for any reader with a serious interest in the subject. It is by far the most serious and comprehensive history of the RCMP's dress and accoutrements, from foundation as a colonial mounted infantry gendarmerie to today's national police force; Dr. Boulton spent eleven years on his research, and it shows. Our contributor Ron Volstad has painted 32 of his clean, detailed full-colour uniform studies, well up to his usual standard. Printed on high quality paper, beautifully bound, it is a book of a quality rarely seen these days on any subject, let alone a specialist history which cannot hope for a mass readership. For those with the relevant interest it is highly recommended.

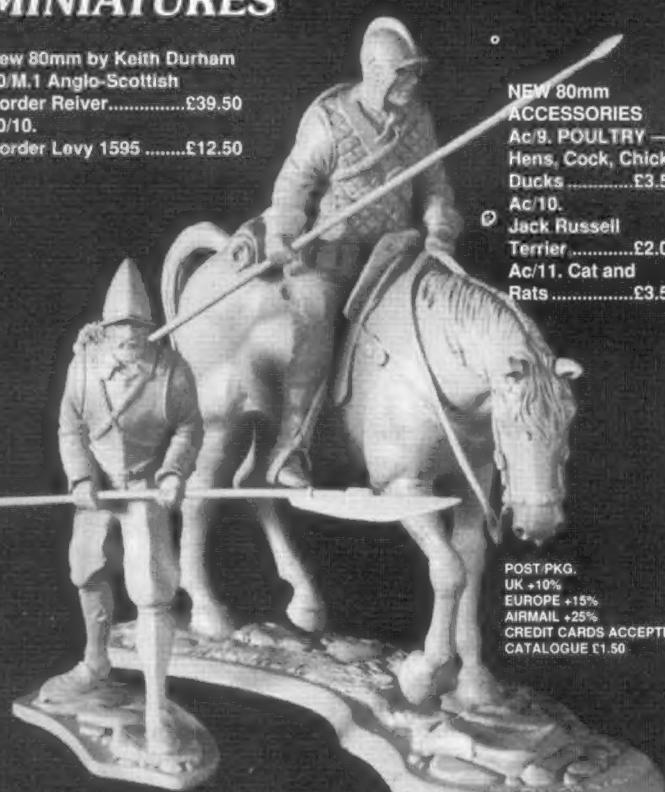
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The 16th Lancers at Aliwal, 1846

MICHAEL BARTHORP Paintings by RICK SCOLLINS

The advance of the British 1st Armoured Division against the Iraqis in February 1991 was led by its reconnaissance regiment, 16th/5th The Queen's Royal Lancers⁽¹⁾. This famous cavalry regiment was equipped with tracked Scorpions, Scimitars and Strikers, armoured vehicles of vastly greater power and lethality than the horses and lances of yesteryear. Yet, though the weapons and much else besides have changed, the

CAVALRY VERSUS INFANTRY

In 19th century warfare — even before the advent of breech-loading, rifled firearms — infantry had little to fear from the galloping onset of cuirassiers, dragoons, hussars or lancers, providing they threw themselves into some close-knit formation affording all-round defence, thus presenting a 'chevau de frise' of serried bayonets supplemented by musketry volleys. Such formations, usually in square, were even more effective when supported by artillery. A classic instance of massed horsemen's impotence when faced by determined, disciplined infantry was the French cavalry charges against the British squares in the afternoon of Waterloo. The total failure of these charges led to a widely-held belief that for cavalry to charge unbroken infantry in square was not a practicable operation of war.

Yet exceptions to this rule did occur. On 23 July 1812, at Garcia Hernandez, 450 heavy dragoons of the King's German Legion achieved what Lord Anglesey has called 'the most astonishing cavalry feat' of the Peninsular War, breaking a perfectly formed square, shattering an infantry column, and destroying three battalions. The Light Cavalry Brigade at Balaclava, though

not confronted by infantry squares, charged through the even greater weight of fire of a battery in position, with more guns and infantry on the flanks, and overran the gunline. This famous charge has tended to overshadow the achievement of the 16th (Queen's) Lancers against both guns and infantry at the Battle of Aliwal on 28 January 1846 in the First Sikh War: a feat which rivalled, if not sur-

passed, that of the KGL dragoons.

16th/5th, like other British regiments, have been formed and molded by their history — which includes a battle 145 years ago in India where they overturned one of the basic tenets of cavalry tactics. In so doing they encountered a defensive layout similar in essentials to some of those their modern counterparts drove through in Arabia.

Colour plates overleaf:

Plate I:

(A) Private in dress lance-cap less plume, dress jacket, and trousers.

(B) White cap cover (applicable also to L.)

(C) Lancer's cap lines, looped over waist of cap, passing round body, and fastened to second button from top on soldier's left side.

(D) Lancer's shoulder scale.

(E) Lancer's pouch belt. This method of fastening pouch to belt is based on various lancer pictures by some contemporary artists (e.g. Martens, Hayes). See also Plate II, S.

(F) Lancer's girdle, worn over base of jacket and resting at rear on waist buttons: see F1, detail of jacket tails.

(G) Lancer's waistbelt with slings, suspending 1821 pattern Light Cavalry soldier's sword.

(H) Gauntlet gloves.

(I) NCOs' badges, worn on right arm only. Top: Troop-Sergeant-Major (4 bars), Sergeant (3 bars). Bottom: Corporal (2 bars), Lance-Corporal (1 bar).

(J) Spurs.

(K) Lance (9ft.) with ash pole, 1840 pattern head and butt, pennon, and buff leather arm sling.

(L) Officer in undress lance-cap, stable jacket and dress trousers.

(M) Officer's cap lines, worn as in C but fastened in front to studs down centre opening of jacket (see Plate II, R.)

(N) Officer's shoulder cord.

(O) Officer's dress pouch belt.

(P) Officer's undress waistbelt with five slings suspending 1821 pattern Light Cavalry officer's sword and undress sabretache.

(Q) Medals to which officers and men of the 16th would have been entitled. Top: Ghuznee Medal (First Afghan War, 1839). Bottom: Maharajpore Star (Gwalior Campaign 1843). Full medal worn on dress jacket, ribbon only on stable jacket.

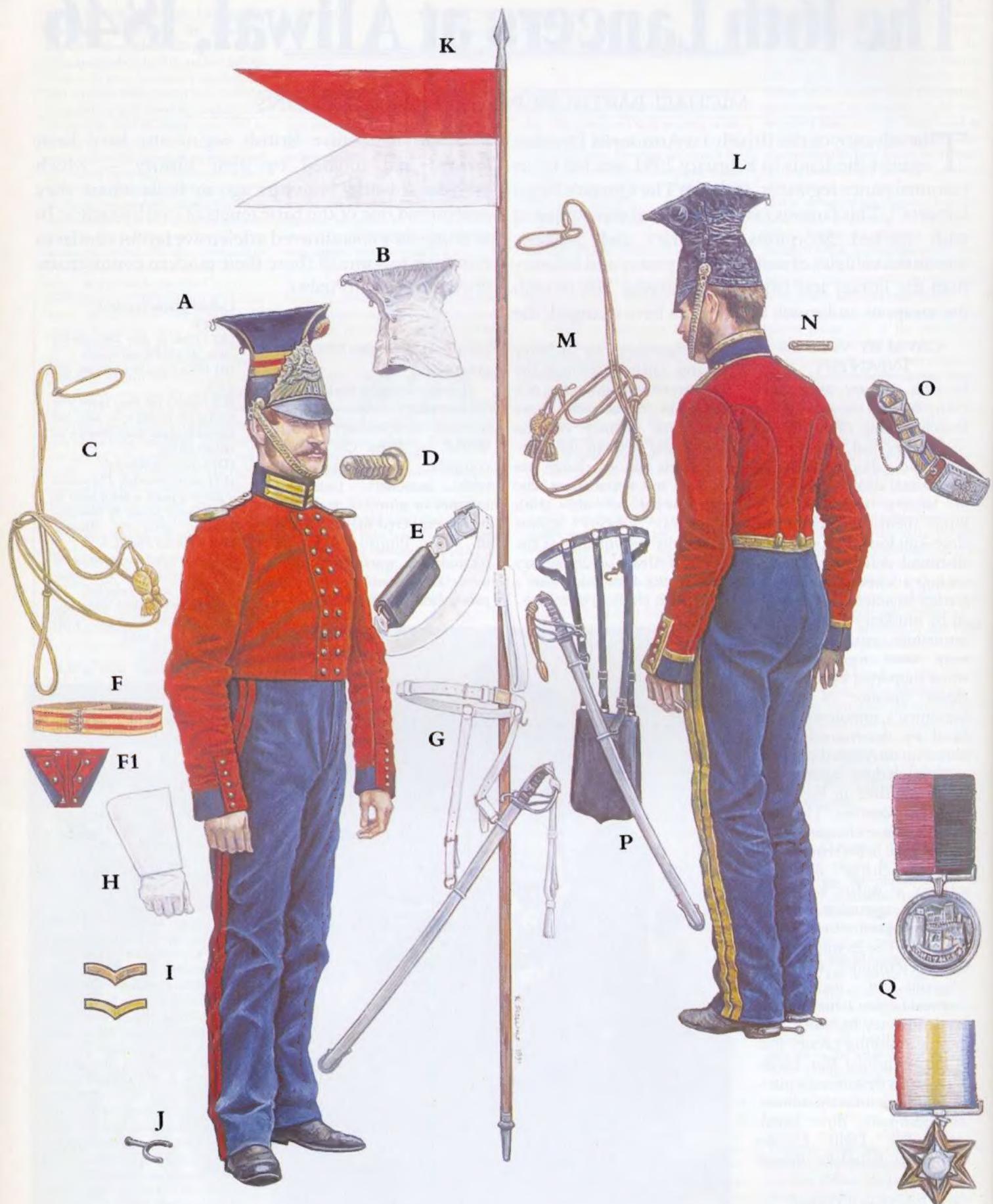
Plate II:

(R) Mounted officer, front view, in covered undress lance-cap, stable jacket and undress trousers. Note leopard-skin seat-cover (see comment in text).

(S) Mounted corporal, rear view, in covered dress lance-cap, dress jacket and trousers. Pouch belt as for other cavalry but without carbine swivel (based on Heath, Loder). For another possible method of fastening pouch to belt, see 'M1' Nos.39, pp.26 and 29, and 41, p.42. A fourth possibility is mentioned in text.



Officer, 16th (Queen's) Lancers in review order, 1845. Probably Lt. Col. Charles Cureton, who commanded all cavalry at Aliwal (compare with portrait in JSAHR, XLVII, p.158). Engraved by J. Harris after H. Daubrawa.





(See captions on page 11)

the service of the British Empire from the Mutiny to the Second World War. Furthermore, they had a large, well-equipped and disciplined army, the Khalsa, part of which had been organised and trained on European lines by former veterans of Napoleon's armies. Its artillery was numerous and well-handled, while the musketry of its regular infantry was considered by British officers who had fought in the Peninsula and at Waterloo to be 'both better delivered and aimed than that of the Napoleonic infantry'⁽²⁾. The actions of the Sikh Wars were no colonial or tribal skirmishes, but hard-fought, stand-up battles of great ferocity, comparable with those of 35 years before.

THE SIKH WAR

The Khalsa crossed the River Sutlej to invade British India with 50,000 men and 100 guns, and was checked by Sir Hugh Gough's army in the two sanguinary battles of Mudki and Ferozeshah on 18 and 21 December 1845. The Sikhs recrossed the Sutlej to await reinforcements, as did Gough. When the Sikhs again advanced, a subsidiary force of 18,000 and 70 guns crossed the Sutlej 60 miles to the east to threaten Ludhiana. To hold this force Gough despatched Sir Harry Smith with his infantry division and two cavalry brigades, 10,000 strong with 30 guns. After a skirmish at Budowal on 21 January 1846, the two forces met at Aliwal on the south bank of the Sutlej, one week later.

Smith's four infantry brigades were all Bengal Native Infantry except for three Queen's regiments⁽³⁾ and two of Gurkhas. His cavalry comprised six native cavalry regiments and the 16th Lancers. The cavalry were under the overall command of the 16th's lieutenant-colonel, Charles Cureton, who held the acting rank of brigadier-general⁽⁴⁾. The brigade containing the 16th was also commanded by one of the regiment's officers, Major (Brevet Lieutenant-Colonel) G.J.M. Macdowell, while the 16th



itself was under its second major, J. Rowland Smyth, 'a splendid man, six feet in height and of most commanding appearance'⁽⁵⁾.

The 16th Lancers

The regiment, raised in 1759 as Light Dragoons, had seen much service in the Seven Years' War, the American Revolution, the French Revolutionary and Napoleonic Wars, including Waterloo, until converting to Lancers in December 1815. More recently it had been in India since 1822, serving at the siege of Bhurtpore in 1826, where it had been the first British regiment to use the lance in action; the First Afghan War; and the Maharajpore campaign, two years before the Sikh War began. In 1846 it not only had more battle honours than any other cavalry regiment, but it was well seasoned in India and had experienced officers.

It went into action at Aliwal with 20 officers⁽⁶⁾ and 510 men, its eight basic troops formed into four squadrons, Nos.1 and 2 acting as the right wing, Nos.3 and 4 the left. A troop always paraded in two ranks, each front-rank man with his rear-rank coverer, the troop leader in front, the supernumerary officers, NCOs, the trumpeter and farrier either on

the flanks or in a serrefile in rear. The two troops forming a squadron would be either in column, one behind the other, or in line, side by side. Within the regiment as a whole the squadrons would likewise be in column, one behind the other with their troops in either formation, or all four in line.

Aliwal

The 16th, with the 3rd Bengal Cavalry, were on the extreme left of Smith's four infantry brigades, which were all in line, the other cavalry brigade being on the right. The whole confronted, across a grassy plain, the Sikh infantry entrenched behind their guns between the villages of Bhundri and Aliwal in front of the River Sutlej; the Sikh cavalry were posted behind their infantry.

Smith began by attacking the Sikh left around Aliwal with two infantry brigades, supported by the righthand cavalry brigade. After fierce fighting Aliwal was taken, and Smith reinforced his attack with the view of getting between the Sikh line and the river. To contain this thrust the Sikh commander endeavoured to re-align the left of his infantry at right angles to the river, pivoting upon Bhundri, and throwing forward his cav-

Lt. Col. J. Rowland Smyth, 16th Lancers, in review order, 1848. Commanded the regiment at Aliwal as a major. His medals are the Maharajpore Star and the Sutlej Medal for Aliwal and Sobraon. Aquatint by J. Harris after H. Martens.

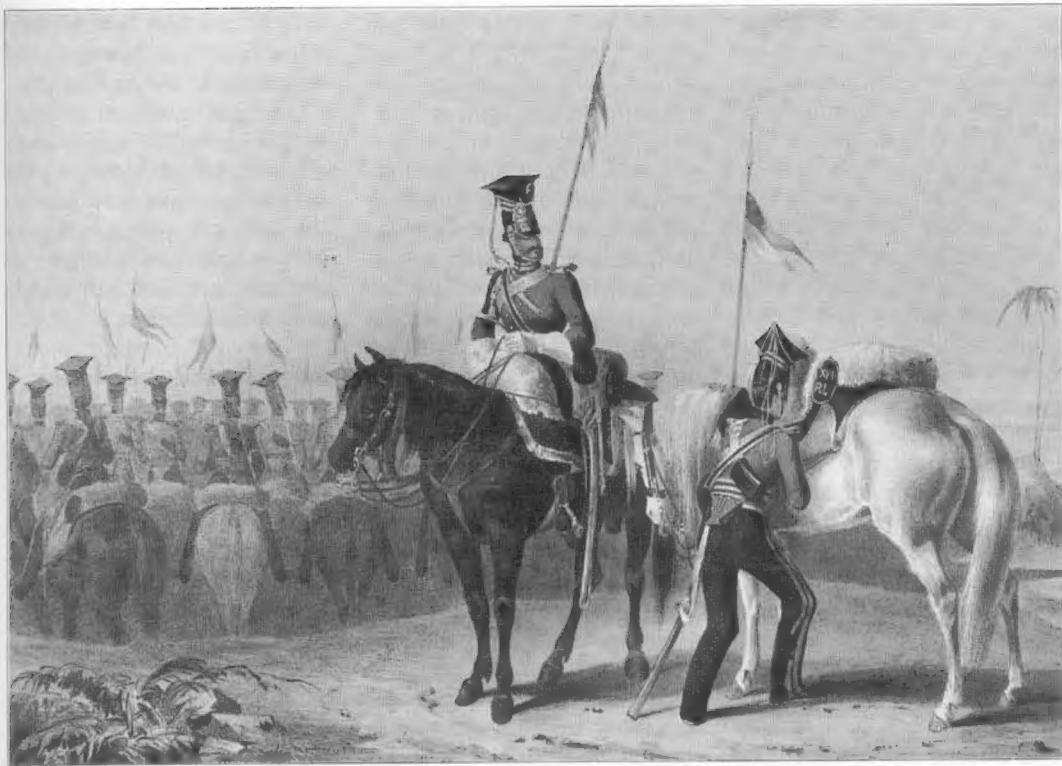
alry to cover this change of front. Smith then ordered Macdowell's cavalry brigade to charge these horsemen.

The 16th's Charges

Macdowell ordered out one squadron of the 3rd Cavalry and Capt. Bere's 4th Squadron of the 16th. Ever since the attack began the 16th had been waiting in line under artillery fire; Bere's men were thus more than ready to advance. Riding forward first at a trot, then at a gallop, they soon charged into a mass of Sikh irregular horse, the Ghorchurras, who awaited them at a halt but having thrown out two wings ready to encircle the 70-yard-wide squadron. Though numerically superior, the Ghorchurras' immobility put them at a disadvantage compared with the impetus of the lancers' charge. Cpl. Cowtan thought 'our lances seemed to paralyse them altogether'⁽⁷⁾, and 4th Squadron cut their way through the mass, pursuing the broken horsemen towards the river. However, mindful of the need to regain control, Bere sounded the recall and reformed his squadron to return to his former position.

While traversing the battlefield through the smoke the squadron found its path barred by a formed body of regular Sikh infantry from the corps formerly trained by the Napoleonic veteran, Avitable. Confronted by the approaching lancers, these infantry prepared to receive them by adopting an equilateral triangle formation, the apex towards the cavalry — their equivalent to square. Bere at once ordered the charge.

'They gave us a volley at forty yards,' a lancer recorded later, 'a ball from which struck the chain of my lance-cap just over the left cheekbone. They threw away their muskets and, taking their large shields, came at us sword in hand. I was into



The 16th Lancers 'equipped for service (India)'. Engraved by J. Lynch after M.A. Hayes before the Sikh War and displaying some differences from the Aliwal pictures: no cap covers, white seat covers, and the valise marking. Note haversacks and leather-covered water bottles over right shoulders, but see text. (R.G. Harris)

melée. He soon dropped so I got out my pistol and ran towards our guns as well as I could'. Although this triangle was broken up by Fyler's men, some Sikh horsemen had come up to cut down the wounded. Seeing these, Yule 'nearly gave myself up as lost, as I was dead beat, but luckily our fellows rallied. I got up to them and got a horse'⁽¹⁰⁾.

Following these two successful charges, Bere's and Fyler's squadrons came together to reform the regiment's left wing, as Brig. Wilson's infantry advanced to exploit the 16th's success towards Bhundri. Meanwhile Smith's right had continued the attack against the Sikhs' centre and thrown-back left between Bhundri and the river. A distinctive feature of this battle was Smith's co-ordination of horse, foot and guns to achieve the mutual support necessary to win victory. As Wilson's infantry went forward against the Sikh right,

them by then, and delivered a point at one fellow but could not quite reach him, and was about to settle a second when a blow from a sabre from behind severed my arm just above my wrist, and my hand, grasping the lance, fell to the ground⁽¹⁰⁾.

As the squadron crashed through the triangle's leading sides the Sikhs on the rear face turned about to fire at the lancers. This musketry caused casualties, not only to the squadron but among the Sikhs themselves. Although the levelled lances had assisted the break-in, once inside the triangle the lance was an unwieldy

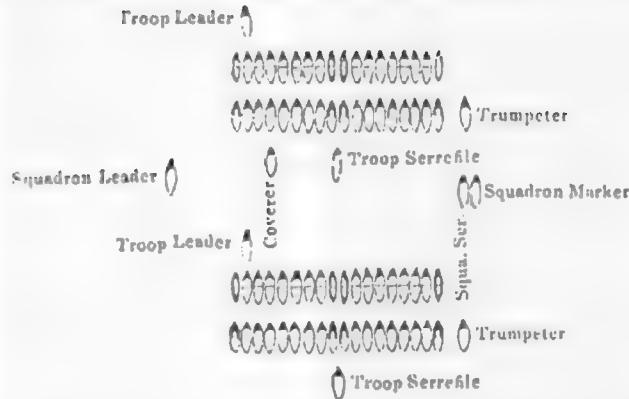
weapon for close-quarter fighting, except for spearing men on the ground, and many lancers seem to have taken to their swords to combat the Sikh swordsmen. Capt. Nolan, the 'cavalry maniac' of Balaclava fame, recorded that lancers to whom he had spoken about the Sikh War experiences had all declared 'the lance to be a useless tool, and a great encumbrance in close contact'⁽¹⁰⁾. Nevertheless, however the work was done, Bere's men sundered this triangle which, having been broken, retreated under the fire of two horse artillery guns which had

supported the squadron.

At the same time as Bere charged, Capt. Fyler's 3rd Squadron had charged another Sikh triangle with similar results. When Bere had first attacked the Ghorchurras Fyler's men had been guarding some artillery, but then rode forward to assist Bere against the Sikh infantry. Lt. Robert Yule of this squadron wrote afterwards: 'We charged right at them. They were in a great mass and as we rode in among them they stood close to us and fired. My horse was shot and feeling him going, I turned to the left and got out of the

The 16th Lancers charging at Aliwal. Engraved by J. Harris after H. Martens (pub. 1847). (National Army Museum)





A cavalry squadron in open column of troops. In line each troop would be side by side. (Regulations for the Instruction, Formations and Movements of Cavalry, 1844)

he told Cureton to support them with the 16th's right wing. When Wilson came under fire, Cureton ordered Smyth to charge a battery which had infantry to its rear.

According to Sgt. Gould of C Troop: 'At the trumpet note to trot, off we went. 'Now', said Major Smyth, 'I am going to give the word to charge, three cheers for the Queen'. There was a terrific burst of cheering, and down we swept upon the guns. Very soon they were in our possession. A more exciting job followed. We had to charge a square(sic) of infantry. At them we went, the bullets flying round like a hail-storm. Right in front of us was

a big sergeant, Harry Newsome. He was on a grey charger, and with a shout of 'Hullo boys, here goes for death or a commission', force his horse right over the front rank of kneeling men, bristling with bayonets. As Newsome dashed forward, he leant over and grasped one of the enemy standards, but fell from his horse pierced with bayonet wounds. Into the gap made by Newsome we dashed, but they made fearful havoc among us. When we got out the other side our troop had lost both lieutenants, the cornet, trooper-sergeant-major, and two sergeants. I was the only sergeant left. Some of the men

shouted, 'Bill, you've got command, they're all down!' Back we went through the disorganised square, the Sikhs peppering us in all directions⁽¹¹⁾.

A troop officer in Lt. Meik's squadron, Cornet Knight, wrote how, after lancing the Sikh gunners, 'we found ourselves in the midst of a large square of the enemy's infantry, firing at us right and left and completely surrounding us. Everyone who charged with the 16th must have had narrow escapes, for the bullets hissed over our heads like hail. Poor (Lieutenant) Swetenham was killed almost close to me, and our brave leader Major Smyth terribly wounded. Our brave fellows fell very thickly here, and every man whose horse was killed was to a certainty killed also, for the moment those savages saw anyone on the ground they rushed at him and never ceased hacking at them, till they had literally severed them to pieces with their tulwars, which were like razors. All that escaped owe

their lives, under God, to their horses, for no one escaped who once came to the ground⁽¹²⁾.

The 16th suffered severely in this charge. Amongst their dead was L/Cpl. Mowbray, the best lancer and swordsman in the regiment, whose body was later found with broken sword and splintered lance in a circle of seven dead Sikhs.

Despite the Sikh infantry's ferocious resistance, the 16th's right wing, now under Capt. Pearson following Smyth's wound, broke up their formations and, with Bere's squadron coming forward again to charge more infantry, the whole regiment united to pursue the now-retreating Sikhs towards the river. Wilson's infantry had taken Bhundri, and Smith's whole force had the Sikhs pinned against and struggling to cross the Sutlej, all in total confusion. Victory was won, with a loss to the Sikhs of 3,000 men and 67 guns⁽¹³⁾.

Casualties

In its various charges against cavalry, artillery and infantry, the 16th had lost, in killed, two officers, one sergeant, four corporals, one trumpeter, three farriers, one lance-corporal and 100 men.



poral and 47 privates, 59 in all; in wounded six officers and 77 men, 83 in all, of whom 30 died from their wounds; 77 horses were killed and another hundred wounded or lost. The casualties represented 27% of the regiment's pre-battle strength, and were more than a quarter of Smith's total losses (589) — an indication of how heavily the 16th had been engaged, and the costliness of attacking resolute and formed infantry formations with cavalry.

Most of the casualties had been sustained within the Sikh triangles, particularly, as Knight noted, by men who had been unhorsed. It is not possible to say what proportions were caused by firearms or *armes blanches*, but among the officers, Major Smyth's wound was from a bayonet thrust into his waist, the weapon breaking off in the wound but carrying in part of his uniform and sword-belt which pushed aside his intestines without damaging them — an injury from which he recovered. Lt. Orme was also severely wounded in the stomach by a bayonet, but the other 16th officer casualties

were all caused by musketry or artillery fire⁽¹⁴⁾. Capt. Pearson, who took over from Smyth, emerged unscathed but for a bruise and his trousers ripped apart.

Cavalry's problem

It is clear from participants' accounts that, even after the lancers had broken into the triangles, the Sikhs, far from yielding, resisted strongly with swords and musketry, and the cavalrymen had a hard task breaking out the other side so that they could reform and charge again. However, cavalry's chief problem against infantry squares was how to effect the initial break-in. The levelled lances coming at speed must have affected the infantry's morale, particularly after they had fired their volleys without time to reload. This gave lance-armed cavalry an edge over those armed only with swords; but the regulation British lance was only nine feet long and therefore only projected just over four feet in front of the rider and not much more than a foot in front of his horse. It was thus more the momentum of the horse and determination of its rider that would enable the

lancer to crash through the four ranks of infantry opposing him, as Sgt. Newsome demonstrated. The difficulty, of course, was the natural reluctance of the horse to face the solid hedge of bayonets and to trample men underfoot. It may be that, at least in Bere's first charge, its momentum could be better maintained due to the foremost Sikh ranks throwing down their muskets after firing the last volley they could get off, and confronting the horsemen with swords instead of presenting four solid ranks of bayonets. Nevertheless the Sikhs were formidable swordsmen, and the fact that they were broken through says much for the determination and riding skill of the lancers.

DRESS AND EQUIPMENT

Clothing

In 1846 British lancer regiments were uniformed in blue, but the 16th retained the scarlet jackets ordered for all such regiments by King William IV in 1831. At this date the lancer's home service dress uniform consisted of: the lance-cap or chapka; a double-

breasted jacket with nine buttons in each row in front, shoulder scales, regimental facings — blue for the 16th — and short tails behind; white gauntlet gloves; a girdle; blue trousers with double scarlet stripes, double gold for officers; ankle boots with spurs. In undress the dress jacket was replaced by a single-breasted stable jacket without tails, and the lance-cap by a blue, yellow-banded forage cap; officers' undress trousers had stripes like the men's. Besides the colour, the 16th's dress jackets differed from other lancers' in having round cuffs with a scarlet, five-button slash⁽¹⁵⁾, and three-button slashes on the tails. (See colour plates.)

Contemporary pictorial evidence of the 16th at Aliwal includes a watercolour by M.A. Hayes, and two coloured lithographs, by Laby and Ogg after C.B. Spalding (published 1849) and by J. Harris after H.

The charge of the 16th's right wing, led by Major Smyth. The Sikh guns are being spiked behind, and the left wing is formed up, ready to charge, above the Sikhs. Watercolour by M.A. Hayes. (National Army Museum)





Above:

Another version, possibly intended to represent Captain Fyler's squadron charging. Coloured lithograph by Laby and Ogg, after C.B. Spalding (pub. 1849). (National Army Museum)

Left:

Captain T.H. Pearson, who assumed command of the 16th after Smyth was wounded, in frock coat. Painted by William Skinner of Calcutta in 1837. (National Army Museum)

Below:

A Sikh gunner being killed beneath his gun by men of the 16th. Drawing by B.D. Grant. (Marquess of Cambridge)



Martens (published 1847). The two latter offer a general view of the 16th charging the Sikhs, respectively from right to left and left to right, thus together affording a two-sided view of the regiment. Hayes' watercolour is more specific, showing the regiment's right wing, led by Smythe clearly visible in the picture, striking the Sikh triangles after overrunning the enemy guns, which are being spiked by a few lancers. Behind the 2nd (left) Squadron of this wing can be seen the left wing formed up in line ready to advance. All three pictures show the same dress, with a few minor differences; and this is corroborated in another sketch of the 16th by the East India Company officer B.D. Grant, in an uncoloured lithograph of the regiment and other troops crossing the Sutlej in March 1846 after Capt. Henry Yule, Bengal Engineers (brother of the above-quoted Robert), and in a sheet music cover published in 1846. All are reproduced herein.

Without exceptions these pictures show the regiment in its home service clothing, the men in dress jackets, officers in stable jackets. This pictorial evidence was confirmed by the testimony of the above-quoted Cpl. Cowtan's brother, who later became the Regimental Adjutant. Unfortunately he did not clarify a conflicting detail of the officers' trousers: Martens and Spalding show them in undress trousers, as might be expected with stable jackets, but Hayes appears to show both dress and undress trousers. All ranks wear their lance-caps encased in white covers, although the Harris/Martens lithograph shows black oilskin covers; this may have been due to an error in lithography. The lance-cap was described as 'the worst headgear ever worn in Indian warfare', being top-heavy and affording no protection to the back of the neck⁽¹⁵⁾. Officers, however, had a special lightweight version made of black oiled silk stretched over a thin frame (see Plate I).

The white cap-covers were

Collecting the 16th's dead: lithograph for an 1846 sheet music cover. The Aliwal March Galop and inscribed, 'The above sketch was taken the morning after the Battle, on the field of Aliwal, by an Officer'. (National Army Museum)

the only concession to Indian service, but the wearing of home service clothing — the only uniform then available to British soldiers wherever they were stationed — was not as unsuitable as might be thought, since the weather in northern India between November and February was similar to an English summer.

The wearing of one article of clothing, the gauntlet gloves, is uncertain: of all the above pictures only Hayes' version shows them in use and then not by everyone. The gauntlets, being of stiffened leather, would normally have afforded some protection, but the loss of a hand by the above-quoted private in Bere's squadron, and references to arm and hand wounds by other participants, suggest that not all the lancers wore gloves.

Accoutrements

The accoutrements shown by the evidence are according to regulations. Lancer officers wore the same pouch-belt in dress and undress: the belt covered in gold lace with a central $\frac{1}{2}$ -inch silk stripe in the facing colour, its buckle, tip and slide of silver, as were the pickers and chains; the pouch of scarlet leather with a silver flap, ornamented with a gilt crown over VR. The 16th's officers' undress waistbelt, with two slings for the sword and three for the sabretache, was of black patent leather, as was the sabretache.

The men's belts were of whitened buff leather, with a black pouch and no sabretache. Carbine-armed cavalry's pouch-belts had a long belt suspending the carbine swivel, to the inside of which were sewn shorter straps which buckled to



the underside of the pouch. Lancers, being pistol-armed (but see 'Weapons' below) and therefore not requiring the swivel, had shorter belts to suspend their pouches. Precisely how their pouches were attached to their belts is, however, uncertain, the pictorial evidence of lancers between 1830-54 being either unclear or conflicting. It would seem that their belts either connected with the sides of the pouch by means of circular or oval rings, or by a similar method to other cavalry but without the carbine swivel, or possibly by the belt passing through loops on the back of the pouch, from where a short, vertical strap to the underside would have been necessary to prevent the pouch sliding about.

Cowtan said that haversacks were slung over the right shoulder, but none are visible

in the pictures so possibly they were left in camp during the battle. He also stated that the men's water containers were soda-water bottles covered in soft leather, which were attached to the central strap securing the blue cloak to the saddles' front arch. To the rear of the men's saddles were buckled their cylindrical blue cloth valises, marked at either end by a yellow 'XVI' over 'L' within a circle. No shabracques were placed on the horses, only the black sheepskin seat-covers over the saddle. A variation in the officers' seat-covers occurs in the pictures: Martens and Spalding show the undress black lambskin type, but Hayes gives the dress leopard-skin covers^[17].

This disparity, and that of the officers' trousers, is difficult to resolve. Their wearing of stable jackets would seem to make

undress trousers and seat-covers more likely, particularly as they were on active service. However, a lithograph, being at one remove from the artist's interpretation, affords more room for error than an original work (as in the case of the cap covers); but as the whereabouts of Martens' and Spalding's originals are not known, this cannot be verified. Hayes was usually meticulous in his rendering of military costume, and would have been unlikely to show dress trousers and seat-covers with undress jackets unless he had good reason for doing so. He was not in India, but the greater specificity of his composition, like his placing of the 16th's two wings, the careful rendition of the Sikh infantry, and Smyth's likeness, plus the fact that the 16th returned home in the same year as the battle, suggest that he had the benefit of participants' advice while their memories were fresh. Furthermore it should be remembered that the 16th had been for many years in India, where leopard-skins for seat-covers would have been more easily obtainable and therefore less costly.

Weapons

All ranks were armed with the Light Cavalry 1821 pattern 35 $\frac{1}{2}$ -inch-bladed sword applicable to their rank, with steel, three-bar guard and scabbard. The 9ft. 1in. ash lance, with red and white pennon, 2ft. 3in. long and 1ft. 4in. wide, and buff leather arm sling, was carried by all ranks below sergeant-major except trumpeters. The two last-named ranks were armed, besides their swords, with pistols, weapons which normally



16th Lancers and Bengal Horse Artillery crossing the Sutlej at the end of the war, March 1846. The mounted officer standing in his stirrups appears to be wearing a non-regulation cummerbund. Lithograph by Captain Henry Yule, Bengal Engineers. (JSAHR)

served as every lancer's firearm instead of the carbine. The latter, carried muzzle-down in a bucket in front of the rider's right knee and resting across his thigh with a strap to the saddle, impeded use of the lance which a pistol, carried in a wallet on the front of the saddle, did not. However an eyewitness records seeing skirmishers of the 16th using carbines at the opening of the battle⁽¹⁸⁾, and some of the men in both Hayes' watercolour and the Martens lithograph clearly have carbines in addition to lances, but they do not have swivels on their pouch-belts. The regulation cavalry carbine in use in 1846 was the Victoria percussion pattern; those visible in the Hayes picture appear to be of the percussion type, but those shown by Martens, though unclear, seem to be flintlocks. The Victoria, having only been in general issue for some five years, may not have reached India, and since lancers were not normally armed with carbines it is difficult to know what pattern the 16th had at Aliwal.

Conclusion

At the end of the fighting Sir Harry Smith called out to the regiment: 'Well done 16th! You have covered yourselves with glory!'⁽¹⁹⁾ During the course of the Battle of Aliwal the 16th Lancers had routed a body of enemy horse, overrun a battery in position, and broken several bodies of well-trained, regular infantry formed up ready to receive cavalry. After the battle Capt. Pearson wrote: 'The Sikhs are worthy of our arms. Even our Peninsular heroes say they never saw more severe fighting'.⁽²⁰⁾

The following day the red-and-white lance pennons were seen to be so caked with blood that they had become stiffened. So began a regimental custom in the 16th Lancers of crimping their pennons in memory of Aliwal, a custom that continued up to and beyond the amalgamation with the 5th Lancers, and remains to this day on the few lances retained for ceremonial purposes. There were, of course, no lances or pennons among the 16th/5th during the recent war; but it is gratifying to know that the triangular defen-

sive formations of the Iraqis, of which the television made so much, proved in the event far less formidable and costly than those of the Sikhs, broken by the regiment's forbears long ago. M

Notes

- (1) Amalgamated 1922 from the 16th (Queen's) Lancers and the 5th (Royal Irish) Lancers. The 16th took precedence in the title, having had an unbroken existence since 1759, whereas the 5th had been disbanded between 1799 and 1861.
- (2) Quoted Anglesey, Marquess of, *History of the British Cavalry*, Vol. I (1973), p.265.
- (3) HM 31st, 50th and 53rd.
- (4) For his unusual career, see *Journal of the Society for Army Historical Research (JSAHR)*, Vol. XLVII, p.157.
- (5) Sgt. Gould, quoted Graham, H., *History of the 16th Light Dragoons, 1759-1912* (1912), p.111.
- (6) One major, four captains, ten lieutenants, two cornets, the adjutant, quartermaster, and assistant-surgeon.
- (7) Quoted Graham, op.cit., p.111.
- (8) Private in 4th Squadron, quoted Graham, p.113-4.
- (9) Nolan, Lewis, *Cavalry: its History and Tactics* (1853), p.127.
- (10) Letter dated 29 Jan. 1846, *JSAHR* LXI, p.133.
- (11) Quoted Graham, p.111.
- (12) Quoted Bruce, George, *Six Battles for India* (1969), pp.168-9.
- (13) Early in the battle the Sikh troops were abandoned by their commander who, in common with other Sikh leaders, did not share the Khalsa's enthusiasm for the war. See Bruce, op.cit.
- (14) Including Lt. William Morris, hit in the face, who survived, later to lead the 17th Lancers at Balaclava.
- (15) Quoted *JSAHR* XXI, p.150.
- (16) When the scarlet jacket was introduced in 1831, officers had five-button cuff slashes. NCOs and men three-button; however, Hayes shows five for all ranks.
- (17) Dress Regulations 1846 ordered black lambskin for dress and undress, but these regulations were published after the battle.
- (18) Anglesey, Marquess of (Ed.), *Sergeant Pearman's Memoirs* (1968), p.43.
- (19) Sgt. Gould, quoted Graham, op.cit., p.111.
- (20) Quoted Graham, p.110.

Further reading

Cook, H.C.B., *The Sikh Wars* (1975)
 Featherstone, Donald, *All for a Shilling a Day* (1966) and *At Them with the Bayonet* (1968)
 Strachan, Hew, *From Waterloo to Balaclava: Tactics, Technology and the British Army, 1815-54* (1985)
 (In lighter vein, George Macdonald Fraser's *Flashman and the Mountain of Light* (1990) is set in the First Sikh War, though his hero was not at Aliwal.)

Acknowledgements

The author gratefully acknowledges the assistance of Major Alan Harfield (Army Museums Ogilby Trust), Adrian Bay and Pierre Turner.

The Making of The Charge (2)

JOHN MOLLO

Continuing from 'MT' No. 42 the inside story of the filming of Tony Richardson's 1968 epic '*The Charge of the Light Brigade*', by the man who spent three years researching and procuring the uniforms and equipment.

March 1967 was taken up with final fittings for the principals' and crowd officers' uniforms, which were all made in London by Nathan's, and all of which required detailed research. They consisted mainly of Staff and 11th Hussars uniforms, the latter incorporating many yards of gold regimental pattern lace, specially woven on a black backing thread in order to give an instant aged effect⁽¹⁾. Pelisses, with real fur edging, were made for Lord Cardigan (Trevor Howard) and Captain Nolan (David Hemmings) only. Full and undress uniforms were made for Captain Morris of the

17th Lancers (Mark Burns), a major character in our script, but unfortunately we had to stick to director Tony Richardson's decree about all Light Brigade regiments wearing cherry facings and overalls. I did, however, manage to sneak in one or two tolerably accurate cavalry uniforms, including the 13th Light Dragoons undress worn by the actor who played one of Lord Lucan's aides-de-camp. In addition to officers of the Coldstream Guards and 93rd Highlanders, and a handsome uniform for Marshal St. Arnaud, an elaborate Russian Lancer uniform was made for Laurence Harvey for a scene in



which, as Prince Radziwill, he encounters Lord Cardigan behind the Russian guns, to renew a pre-war acquaintanceship². The making and hire of costumes in London, including no less than twenty-two 11th Hussar uniforms, 100 for sailors, 100 for Cossacks, and 250 kilts for the 93rd Highlanders came to some £17,000 on top of the money already spent in Turkey. We also hired kits for a few Zouaves and Spahis from a Paris costumier.

Early in May, after a few day's shooting Lord Raglan's office on location at the Royal Mint, the whole unit moved to Ankara. There, in the garden of the Production Offices, crowds of students and casual workers were busily 'breaking down' every uniform they could lay their hands on, egged on by Tony's new 'Period and Colour Consultant', the celebrated designer Lila de Nobili, whose penchant for ageing costumes by use of a blowlamp was celebrated throughout every opera house in Europe.... Eventually the Light Brigade uniforms were handed over to the Turkish cavalry with instructions to wear them at all times, so as to hasten their deterioration. A few days later the whole Brigade paraded for inspection by the top brass — a very special moment after so many months of work.

The general effect was very good except for the prop horse furniture and swords, which I thought poor in the extreme, and the saddles and bridles, which were British 1914-1918 vintage left behind in Turkey after the war. Nobody seemed particularly worried by this, however, Lila's main complaint being that the Turkish '11th Hussars' did not have the proper pouter pigeon-breasted look which she had observed in prints of the period, and could we please give them all padding. Wardrobe Master Cyril Keegan Smith and I, and the rest of the Wardrobe Department, gazed at each other, and shrugged our shoulders in the face of such a

patently impossible request; needless to say, in the heat of filming it was forgotten about.

In the field

Shooting proper started in 'The Valley', half an hour's drive out of Ankara, which had been drained and levelled at great expense to make it safe for charging horses. After an early drive to the location, and a huge English breakfast, we worked without a break until three in the afternoon so that we got the best of the sun. After a leisurely late lunch we would return to Ankara to prepare for the next day's shooting. Each morning, as we breakfasted, the long column of Hussars, Light Dragoons, and Lancers would jingle past on its way up to the set, trailing a long cloud of dust — apart from some unseasonable wet days when we were shooting the Light Brigade Camp the weather was generally very hot and sticky, particularly for those wearing uniform. The wide open spaces, the numbers of horses, and the presence of the complete cast — who were called each day so that they could get in some riding lessons, and break down their costumes — together with their friends and relations, the flags, and the uniforms, lent a certain carnival atmosphere to the proceedings, not unlike a point-to-point.

I spent my time on the set watching out to see that everyone in front of the camera was properly dressed, and waiting to be asked so-called 'technical' questions, usually about how and when people saluted. From time to time I would have to point out something wrong to Tony, who was not always as appreciative of my efforts as he might have been. 'If you want to make your own boring and accurate film', he remarked testily one day, 'you can do it when I have finished mine'. Early on in the proceedings he had warned me that he might want to use me as an extra, so I had for some time been growing side whiskers and a moustache³. Eventually I ended up with the part of one of Lord Lucan's staff officers, with an extensive wardrobe, and my own horse, on which I would wander as far away from the set as was possible

Rear view of Harry Andrews playing Lord Lucan; see colour photograph on page 24.





without actually being out of touch with the proceedings.

Filming the battles

After some time shooting the Light Brigade Camp scenes we moved a few miles to the Alma location, where the Art Department had constructed several Russian redoubts and lined the crest of the position with rows of ply-wood cut-out figures. This was the first time the Turks had dressed up as Russians, and we were horrified to see that, finding their ankle-length great-coats a hindrance (as had their counterparts in 1854) they had hacked them off at the knee, in the roughest manner! When, after much lengthy forming up, the Turkish Commandos who were playing Guards and Highlanders were let loose, they shot up the hill, gaining the crest in about a minute and a half. 'No! No!' cried Tony, summoning the Turkish generals and officers around him. 'Tell them', he said, 'to go up very slowly. All they have to do is keep the line straight and die well!'. Sir George Brown (Howard Marion Crawford) lost his false teeth shouting 'Charge!'; Sir Colin Campbell (Michael Miller) emerged blackened from head to foot from a premature explosion; and a good time was had by all.

Returning to the valley we

next filmed the master shots of the Light Brigade formed up, walking forwards, and breaking first into a trot, and then a canter, which took most of a morning to set up. The charge itself was chaotic, all order lost, and more like the Grand National, the Turkish cavalry being finally halted at the very end of the valley with the loss of one horse who broke a leg (the only one we lost during the shooting). We eventually got the shot — which was just as well, as no sooner had we done so than the 'Six Day War' broke out and the bulk of the Turkish army was called away, leaving us with a mere 150 horsemen to shoot all the close-ups during the Light Brigade's advance, and behind the Russian guns.

After completing these we shot the return of the Light Brigade, for which busloads of cripples and amputees were shipped in from Ankara and dressed in ragged uniforms (of which we now had plenty) liberally daubed with stage blood. Another huge scene, which took all day to set up, of the Russians advancing on the Turkish redoubts and driving out the defenders, was ruined by a lone Turkish soldier, right in foreground, who, having fallen down 'dead', suddenly decided to get up and wander across the road in front of the

Russian cavalry in order to find a more comfortable spot to lie down and die. Next we shot the scenes of terrified horses in the hold of a transport going out to the Crimea, on a 'rocking' set built in the valley, and using Turkish horses.

Finally, and not without some relief, we finished in Ankara and moved to Istanbul to shoot the landing at Kalamita Bay, which apart from other complications meant re-dressing a whole new crowd of Turkish soldiery. The weather was rough and windy, and Tony had to make the very difficult decision whether to wait for a day or two in the hope of it getting better, or packing up and going home to shoot the sequence in England or Ireland. He decided to stay put; and the very next day the weather improved, although the sea was still far from calm.

Time after time the soldiers were taken out in an old landing craft, transferred to whalers and copies of the original landing rafts, and rowed back to the shore through the breakers. The whole thing went on for several days and everyone, including myself, got soaked to the skin. Each evening hundreds of sodden uniforms were taken off in army lorries to a string of Turkish baths, to be roughly dried in time for the

After a whole morning spent setting up the cameras and lining up the Turkish cavalry, the 'Light Brigade' move off with Lord Cardigan at their head. On the first take they lost all order after moving out of a walk. After being collected together at the end of the valley they were brought back to the start line and the whole operation was repeated — time and again.

next morning. It was fortunate that this was the last scene before we returned to England, as everything shrank, and the colours ran horribly. In the end we burned most of the uniforms, and the hand-painted regimental colours, while the artillery equipment, apart from one or two cannon needed for close-ups in England, was thrown into the Bosphorus.

The last lap

On our return to England we started shooting the pre-war scenes, most of which involved the 11th Hussars. As they had to be in smart, parade-ground turn-out we had a new set of some 200 uniforms made in Turkey and brought them back with us, including overalls without strappings, undress jackets and caps, and plumes for the bushies. The officers were

Now somewhat better organised, and getting into the swing of things, the 'Light Brigade' approach the Russian gun line, wreathed in smoke and amid a storm of special effects explosions.



Immediately behind Lord Cardigan (out of shot right), as he leads his brigade forward, come 'Trumpeter Pridmore' (Ben Howard), followed by two aides-de-camp, 'Lieutenant Maxse' (left — Ben Aris) and 'Captain Featherstonehaugh' (right Colin Redgrave). Ben Howard was one of many of the cast who had never ridden before the film, and to take part in such a scene as a relative beginner required a lot of nerve.

Captions to colour pages overleaf:

(A) Lord Lucan (Harry Andrews) wearing the uniform of a general officer, as reproduced by the now defunct theatrical costumiers L. & H. Nathan (later Berman's & Nathan's, now Berman's International). Their Arthur Davey was, and I believe still is, the best men's period cutter in the business. The buttons grouped in threes denote the rank of lieutenant-general. Every item was specially made except for the sword and the Cross of the Russian Order of St. Anne, which were genuine. (Lord Lucan was awarded this order after serving with the Russian army during the Russo-Turkish War of 1828, and seems to have worn it constantly thereafter when in uniform.)

(B) 'Captain Charteris' (Colin Vancau), Staff officer to Lord Lucan; while this photograph taken on the set is more degraded by the passage of years than the others, I was happy to include a record of one of the very few correct uniforms of cavalry regiments other than the 11th Hussars which I was allowed to introduce into the film. He wears the undress of the 13th Light Dragoons, with blue cloak faced 'buff' (actually white), and a Staff waist belt with two lines of gold embroidery.

(C) Chris Chittell, one of the group of British actors and extras who played Other Ranks, dressed as an 11th Hussars private, with 'Sgt. Smith' (John Treneman) on his Turkish cavalry troop horse in the background. The square-section worsted cord used on ORs' uniforms was woven and dyed specially in Turkey; the slides and acorns of the cap lines, and the barrels, toggles, slides and acorns of the Hussar sashes were cast in rubber in England and assembled in Turkey. The sword, as before, was genuine; the lion-masks and chin-chain came from Rome, and the rest was made in Turkey.

(D) The RSM of the 18th Hussars (Roy Pattinson) photographed just after dismounting, to judge from his 'untucked' state. Keeping hundreds of Hussars tidy around the midriff was a permanent headache, and the combination of short jacket, complicated sash, and heavy sword pulling down on the waist belt required constant attention from the Wardrobe Department. Everything worn here apart from the sword, the lion-mask bosses and chin-chain was made in Turkey. The fake fur fabric used for ORs' bushies actually worked better on screen than the real fur used for the officers' headgear. The RSM's jacket and overalls are trimmed with gold cord and lace in accordance with his rank.

provided with plain overalls, busby plumes, and dress sabretaches. We started off in a field near Pirbright shooting the opening parade in 'Hyde Park', using the Household Cavalry and the King's Troop, RHA.

Their kitting-out went with a smoothness and efficiency very welcome to those inured to the methods of their Turkish counterparts. On the day they looked and performed magnificently; but the highlight of the

day was when Tony Richardson, setting up a tracking shot behind the rear rank, called for the trooper with the longest hair to be right in front of the camera. 'You'll do!', shouted Corporal-of-Horse Fairey, as Tony selected a likely recruit, followed by a *sotto voce* 'Get it cut!'

From Pirbright we moved back to London, to Carlton House Terrace, where we shot various mess scenes, a ball, and the famous 'Black Bottle' affair. For this the 11th Hussars, then in Germany, sent over their mess silver in the charge of one Trooper Rawlings. We immediately made him up to sergeant, and set him to wait at table. I had some qualms, when the actors arrived on set in their 11th Hussars kit, and found the room hung with genuine portraits, also lent by the regiment, of officers wearing (hopefully) the same uniform. Other barrack scenes were shot in Car-



Early on during the battle of Balaclava a stray shot fells 'Captain Charteris'. Lord Lucan's other Staff officer, played by the present writer, dismounts and comes to his aid. Here director Tony Richardson (left) and camera operator Alan McCabe line up the shot. The notebooks of continuity girl Angela Allen, also in attendance, can be seen behind the writer



D



(See captions on page 23)

C





This close-up of the return of the 'Light Brigade' shows how well 'broken down' their uniforms had become by this stage in the proceedings. One of our 'Spirals', Chris Chittell, stands out among a knot of somewhat battered-looking Turks. The Presidential Guard were still using 1914-1918 British bicornes at that time.

Iom House Mews (now demolished), Albany Street Barracks, and St. John's Wood Barracks. After that we moved down to Aldershot for the main barrack sequences, which we shot in the old Beaumont Barracks (also, sadly, since demolished). Here we had our full complement of Hussars, but this time they were extras, not soldiers, and it was quite a struggle keeping them looking smart.

Eventually, apart from a few 'pick-up' shots, the principal

photography was completed. It is typical of the film industry that three of these, in particular, were shot in the most unlikely locations. The interior of Lord Cardigan's yacht *Dryad* (bearing no relation to the real one) was built in a large empty room in Carlton House Terrace. A night shot of a tent in the Light Brigade Camp, with a soldier singing 'My heart's in the Highlands', was shot in broad daylight in Greenwich Park. Finally, all the close-ups of Don Cossack Artillery serving their guns were shot on Chobham Common, with my father in attendance to provide the Russian words of command.

When the shooting was finally completed, and the crew dispersed, there was a six months' period of post-production

before the première in April 1968. At the height of the winter I found myself in a secluded spot on the outskirts of Aldershot, in attendance while we recorded the Band of the Coldstream Guards playing various martial pieces for the sound-track of the film. 'You are all playing much too well', Tony complained. 'You are supposed to be hot and dusty, tired, and dying of cholera. I want you to play very badly'. Looking somewhat beady-eyed, the Guards Bandsman, who had not met our leader before and had not had the benefit of three months' sheltering on the Anatolian Plateau, blew on their gloves, picked up their frozen instruments, and launched themselves yet again into 'Prince Albert's March' —

this time as near to horly and badly as their skill and pride would allow.

Notes:

(1) One of these surviving uniforms was worn by 'Lord Cardigan' in the 1991 Royal Tournament, looking like a genuine antique.

(2) Laurence Harvey accepted this role as part of an out-of-court settlement in his case against Woodfall Films over the rights of the book *The Revenant*. Oddly enough, his entire part was cut out of the final film.

(3) The *Ankara Daily News* of 8 May noted that 'the actors, with long hair and sideburns, are already attracting attention around Ankara, often being mistaken for Beatles'.

Erratum: In the first part of this article 'MF' No. 42, the photograph of the writer with the 'British Infantry' about to storm the Heights of Alma was wrongly credited. It was taken by the late Dino Shafeek, who played Nolan's Indian servant in the film.

German Artists at War, 1864-1871 (1)

PETER HARRINGTON

A large body of paintings was produced by German artists depicting the successful wars against Denmark (1864), Austria (1866), and France (1870) which culminated in the unification of the German state. A number of artists were actually present at the front and sketched vivid scenes of the fighting and the soldiers. A later generation of artists followed suit with countless images of these wars.

Today many of these pictures have been forgotten.

In any discussion of war-inspired paintings the inevitable question arises about authenticity and whether the artist actually witnessed the event depicted. That many of the late 19th century French military artists such as De Neuville, Detaille, Berne-Bellecour, and others participated as soldiers in the Franco-Prussian War has convinced audiences that their paintings are products of first-hand experience. The usual argument against contemporary British works is that, with a few exceptions, most were painted in the safety of studios, their artists having never experienced the grim realities of battle.

As many have commented, the French artists won on canvas what their armies failed to achieve on the field in 1870-1871. However, the victors of that war, the Prussians, Bavarians, Saxons, and the Germans from other provinces who became unified as a result of the campaign, were also immortalised by their own artists, many of whom had actually witnessed the fighting. And this was not the first time: during the previous decade these states had been involved in wars with Denmark and with Austria which included internecine fighting between states, and on both occasions artists, often sanctioned by the states, were invited to accompany the armies and record their

deeds. The end product of all these wars has been a mass of pictures which have tended to be overshadowed by the French works which received so much exposure in the English-speaking world from the 1870s until the Great War. And yet the German paintings are equally as important and authentic records of their time.

Since the Napoleonic Wars German artists had recorded the successes of their armies on canvas, most notably in the works of Wilhelm von Kobell, Albrecht Adam, and Peter Hess. Another prominent artist was Adolf Menzel who depicted the episodes of Frederick the Great's military victories, as well as other equally stirring national subjects such as the campaign of 1813 and the meeting of Wellington and Blücher at Waterloo. The military was highly integrated into

Prussian society, and the sovereign was glorified, so it was natural for native artists to turn their attention to the victories of their country. However, many of the paintings of German battles produced in the early 19th century were products of the artistic imagination with the addition of a few authentic artifacts to add verisimilitude. Few ventured to the battlefields to cover the first war with Denmark in 1848, although Feodor Dietz, who had studied in Paris with Vernet, did cover the campaign in Schleswig-Holstein in 1848-49. Several younger artists also went to France to study with the likes of Vernet and others in order to hone their skills. Consequently, when war again broke out with Denmark in 1864, the opportunity to observe combat first-hand was incentive enough for many young artists to go to the front.



Sketch of a Danish dragoon drawn by Louis Braun in 1864. He wears the cavalry greatcoat, which was considered virtually impenetrable to sabre cuts. (All pictures Anne S. K. Brown Military Collection, Brown University, Providence RI)

THE WAR OF 1864

The Schleswig-Holstein War of 1864 matched the armies of Austria and Prussia against Denmark; and despite a heroic stand at the Düppel Redoubts and the retreat to the Island of Alsen, the Danes were inevitably overwhelmed. Pictures of the victory at Düppel started to appear shortly after, one of the first being 'Prince Frederick Charles and his Staff at the Düppel Redoubt No. 4 on 18 April 1864' by Hermann Kretzschmar, who had joined the campaign by order of King William to paint battle pieces. In December 1864 the king himself invited artists to com-

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pete for a prize of 10,000 thaler by painting a large canvas glorifying the victory of Düppel, the winning canvas to be sent to the National Gallery in Berlin. One stipulation was that the competition was open only to artists who were familiar with the events and had experienced the war. Georg Bleibtreu's submission was bought in 1865 by the king, who also commissioned him to paint the Crossing to Alsen; and the following year the king purchased Christian Sell's competition piece representing the storming of the Düppel Redoubt No. 6.

One artist who was making a name for himself as a painter of historical battles, Wilhelm Camphausen, was approached by the Prince of Hohenzollern to record the events of the campaign. Given the opportunity to experience real war he quickly set off to join the forces. During his time with the army he was able to observe all aspects of military life, including tragic scenes of the dead and wounded on the battlefield, and he even recorded the arrival of 'tourists' on the Düppel battlefield after the victory. His impressions and

sketches were published in 1865 in a book entitled *Ein Maler auf dem Kriegsfelde, illustriches Tagebuch von W. Camphausen*. However, his first painting of the war appeared as early as July 1864. Shortly after his return to Dusseldorf from the front Camphausen set to work on a picture representing the interior of one of the Düppel redoubts after being taken, showing the destruction of the earthworks, a wooden barrack building, the dead of both sides and the general debris of the war. Only three live soldiers were represented: one from the Guards, an artilleryman, and an infantry private of the 35th Regiment. Other important canvases followed including 'The Taking of the Düppel Earthwork', painted for the King of Prussia, representing the capture of Redoubt No. 2 by the 35th Brandenburg Fusilier Regiment; 'Crossing to Alsen', painted for the Fraternity for Historical Art; and 'Düppel after the Storming' showing the German Crown Prince surrounded by his staff congratulating Prince Frederick Charles on his victory. The painting includes portraits of

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(A) *The 27th Infantry Regiment (Prinz Louis Ferdinand) at the Battle of Königgratz, 3 July 1866, after Carl Röchlins painting of 1905.* Röchlins produced many scenes of the Seven Weeks' War based on verbal accounts and using actual uniforms and weapons as props and references. **(B)** Watercolour sketch of a Danish infantryman by Emil Hünten, an expatriate Frenchman and student of Vernet who was summoned to the front by Crown Prince Frederick. The inscription reads 'Sergeant Sorensen Copenhagen', and states that he was in the 11th Regt., formerly 11th Bn.; he wears the standard field uniform of 1864, but retains the two-peaked 1858 model shako, which was being replaced by a field cap during the war. **(C)** A scene in the third parallel before Düppel, mid-April 1864, from a colour lithograph after a painting by Ulrich von Salmis. Salmis was a captain in a Sharpshooter unit, and was severely wounded in the face at Düppel. He survived this rifle shot to participate in the battle of Königgratz where his regiment suffered heavy casualties. He began to blame himself for this, and on 11 April 1867 he committed suicide. This plate is from a set of 12 lithographs of the Danish War published in Berlin in 1864.

over 30 other officers, while three captured Danish flags wave above the crowd.

Other artists who were present at the front during the Schleswig campaign included Louis Braun, who sketched the dead on the battlefield of

Oeversee and supplied illustrations to the *Leipziger Illustrierten Zeitung*; Christian Sell; and Emil Hünten, an expatriate Frenchman and student of Vernet, who had so impressed the Crown Prince Frederick of Prussia with his military paintings that the latter summoned him to take part in the campaign. This was Hünten's first experience of a battlefield, and the images stayed with him for the rest of his life. While many of his paintings of the war were typically large panoramic or group scenes, such as his picture of the 53rd Infantry storming Redoubt No. 4 at Düppel, he also included scenes of lesser incidents, such as his painting of three Prussians cowering behind a stone wall as a bomb drops nearby. Accompanying the Austrians was Sigmund L'Allemand, often referred to as 'the De Neuville of Austria', who produced several stirring canvases of the campaign including 'Storming by the Brigade Condrecourt at Oberselt on 3 February 1864' for Emperor Franz Joseph. On the losing side was the great Danish military artist, Niels Simonsen who later painted 'Scenes in the Trenches of Dybbøl' (Düppel).

THE AUSTRIAN WAR OF 1866

Within two years of the Danish war Prussia turned its attention to Austria, its former ally, and quickly moved to crush its army, which it achieved in seven weeks. However, allied to the Austrians were several southern German states including Bavaria, Wurttemberg and Saxony. The Munich-based artist Louis Braun now found himself covering a war against Prussia, as did L'Allemand, who decided instead to observe the war in Italy and the campaign at Custozza. The crowning victory at Sadowa (Königgratz) by the Prussians on 3 July 1866 attracted many artists. Christian Sell contributed sketches to the *Leipziger Illustrierten Zeitung* and later painted 'Combat in the Woods at Sadowa', 'The Wounding of Prince Anton von Hohenzollern at Königgratz' and 'Beginning of Pursuit at Sadowa'. Several sketches by Sell and Braun were reproduced in 1867 in the *Illustrirte Kriegs-Chronik* published in Leipzig.

Other important military artists visited the field of Sadowa, including the great

Menzel, who never actually painted a contemporary conflict. As he had never experienced war he visited the battlefield to assure himself that his depictions of the dead in his paintings were quite accurate. Another who was present was Bleibtreu, fresh from his sojourn in Denmark, which resulted in some fine canvases several of which were lithographed. He travelled with the army in the suite of Prince Frederick Charles until August when he returned to Berlin with a portfolio full of sketches taken at the front. His large canvas 'Battle of Königgratz' depicted King William on a black horse surrounded by his staff including Bismarck, Moltke and Roon, watching the battle. In the left foreground the artist included a group of captured Austrians being led away, while on the right a detachment of Prussian hussars charge onto the battlefield. Another scene represented the charge of the 12th Thuringian Hussars at Rosberitz during the battle of Königgratz.

The history painter Otto Heyden, who travelled in the suite of the Crown Prince throughout the campaign in

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(Detail) Capture of an Austrian standard at the battle of Nachod, 27 June 1866, by the 8th Dragoons, after a painting by Wilhelm Camphausen completed in 1868. The Austrians enjoyed overwhelming superiority at this battle, and their cavalry was considered the finest in Europe. The advance of the Prussian V Corps into Bohemia could only be achieved if the cavalry line was broken; this was brought about by a headlong charge by the 8th Dragoons and 1st Uhlan. The Austrian cuirassiers are depicted in white uniforms and crested helmets.

members of the royal family. For instance, in late July 1866 the King of Prussia commissioned a picture of the battle of Königgrätz from either Camphausen or Bleibtreu; this was to be lithographed and the subscriptions kept low so as to make the print affordable to even the lowest-paid workers. In the following month the king asked Friedrich Kaiser to paint a scene from the same battle for his own collection. **M**

Bohemia, produced several important canvases including 'The Ride of Emperor William over the Battlefield of Sadowa' (1868), showing two soldiers kissing the hand of the emperor as he rides over the field amidst the carnage of battle accompanied by Moltke, Bismarck and other staff members. Emil Hünten chose the Army of the Main to travel with, and his numerous sketches were used to compose several important paintings such as 'Reconnoitring at Sadowa', 'Austrian Officer

with flag of truce', and 'Battle of Königgrätz'. Camphausen, too, travelled with the army, and the campaign provided him with material for several pictures, the most famous being 'Capture of the Austrian Standard at Nachod' (1868) and 'The Meeting of the Crown Prince and Prince Frederick Charles after Königgrätz'. One final artist was Ludwig Burger who witnessed the campaign with the army of Prince Frederick Charles; shortly afterwards he sketched the battlefields of the

Army of the Main and visited a prisoner-of-war camp. He presented all his sketches to the Crown Prince, although a set of 27 scenes were lithographed and published in 1878.

The depiction of German royalty on the battlefield was particularly popular with artists of the day and harked back to 17th century military paintings, thus echoing the importance of militarism in 19th century Germany. As with the Danish war, many of the commissions came from



The Storming of the Doppel Redoubt No. IV by the 53rd Inf. Regt., from a painting by Emil Hünten; commissioned by the Crown Prince, it was exhibited at the Royal Castle at Koblenz in November 1865. It was praised for its depiction of the various personalities involved, including the Prussian private capturing one of 40 Danish standards taken at Diippe, and the soldier planting the flag on the earthwork.

SOVIET MILITARY BODY ARMOUR

DAVID J. DeLAURANT

Until the recent fighting in Afghanistan, prevailing opinion held that the Soviet infantryman was considered much more expendable by his leaders than was the case in Western armies. This view seems due for a revision. Lately the Soviet Army's principal occupation has been the suppression of internal conflicts; current news photos provide testimony to their enthusiastic use of torso armour. This indicates a new appreciation by the Soviet high command of the value of experienced personnel. The modern battlefield is a much more complex environment than that faced by Soviet 'tank marines' in The Great Patriotic War; morale considerations aside, in an army which seems destined in the near future both to shrink and to become an all-volunteer regular force, the need for preserving trained soldiers makes the notion of military body armour as attractive today as it was during the Roman Empire.

While the employment of torso armour by the Red Army seems a very recent phenomenon, Russian experimental models were in fact used during both World Wars. American body armour expert Bashford Dean reported the use of a 9lb. silk-covered steel breastplate by Russian officers as early as the Russo-Japanese War of 1904-05. According to Dean, a batch of 50,000 breastplates was ordered for the army of General Leniewitch from manufacturer Aveniro Czemcrzin in Petrograd, at an equivalent cost of about US \$75 each. The coverage of this model was limited to the wearer's chest, and it was supposedly proof against Russian service rifle ammunition at 200 yards.

Amazingly, Russia was probably the first nation to consider the use of body armour by airmen. In early 1915 an armour ensemble made from 'beautiful well-hardened two millimetre steel' was submitted for testing by crewmen of the giant four-engined Il'ya Muromets aircraft. No further specifications on this armour have

come to the author's attention; but when it is remembered that a typical 2.5lb. steel helmet is about half as thick, this would clearly have been a very heavy outfit. Not surprisingly, an observer noted that 'clad in this armour, a crew member could hardly move.'

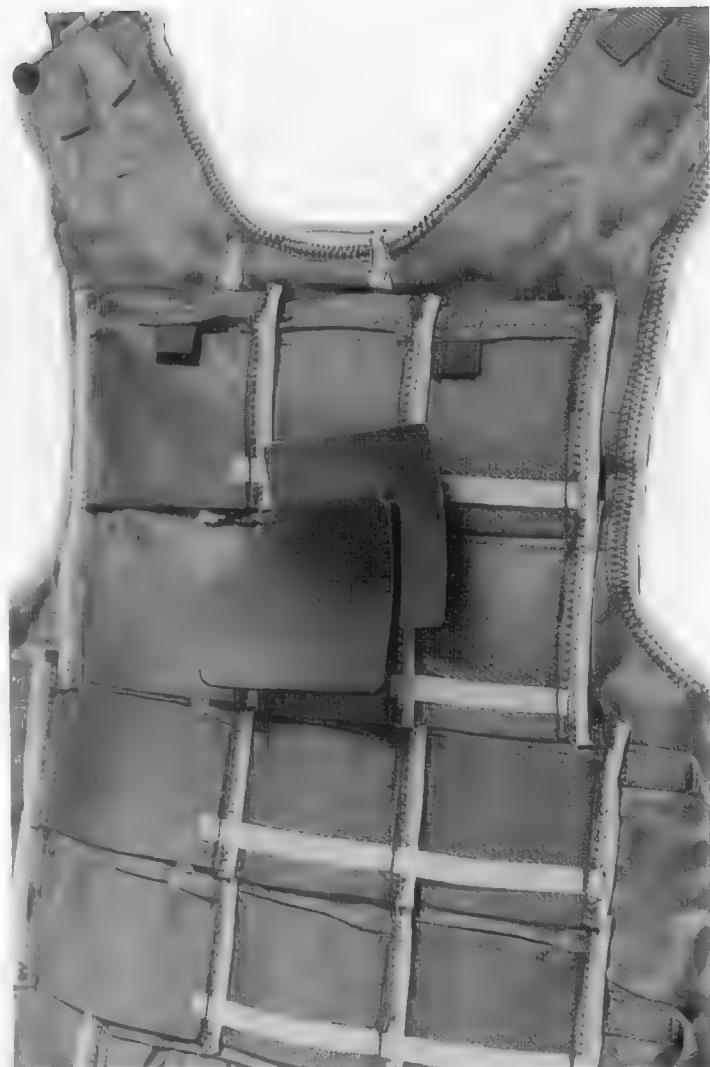
During the Great Patriotic War 'bullet proof armour' saw some use by assault units and combat engineers of the Red Army. According to an article published in the Soviet periodical *Tekhnika Molodezhi* in 1969: 'Steel armour covered the chest, stomach and back of Red soldiers... From twenty paces (the steel armour) could be pierced by a Tula Tokarev pistol, but worn over a padded

Top right:

'Type 2' vest, 6BZT-M-01: the titanium plates outside their pockets on the inner surface. It is just possible to make out even in this photograph the difference in thickness between plates from the front (left) and back of the vest. (All photos courtesy of the author)

Right:

'Type 2' vest, 6BZT-M-01: arrangement of internal pockets for titanium plates, vest front.





Top far left:

Type 2' vest, 6BZT-M-01: vest front with its cover, of a strong forest green shade. The side and shoulder straps are sewn to the ballistic liner and pass through slits in the cover. The shoulder area is covered with a rubberized fabric, as on recent British vests, and has two fabric-covered rubber blocks on each side (one of them mounted on each of the flaps passing forward over the shoulders from the rear of the vest, and one on each shoulder front, as seen here). Even with these blocks to prevent slung equipment slipping, and to provide a rest for the butt of a weapon, using shoulder-fired firearms effectively while wearing the vest is quite challenging.

Bottom far left:

Rear view of 'Type 2' vest, with large pouch behind shoulders.

Left:

Artist's impressions of Soviet armour vests, from news photographs, and from the published research of Ronald Voldstad (see Biblio). Numbers refer to the type sequence followed in the text. It should be noted that photos of the Types 2 and 3 in use seem to show some variation in the attachment of pockets, e.g. small grenade pockets, to the outer cover: some appear on the lower front, others on the back. (Drawings by Kevin Lyles)

jacket it provided reliable protection even against rifle fire and shell fragments. The soft, shock absorbing padding ameliorated the shock.'

The author has found only one photograph of Second World War Soviet torso armour, showing the front side only. The ensemble features an asymmetrical plate for the chest, a separately articulated plate covering the abdomen, and a padded collar to absorb spall. The chest plate is cut away at the right shoulder, presumably to make rifle aiming easier.

One postwar Soviet military vest, made of cotton fabric and featuring a metal hook-and-loop frontal closure similar to a woman's brassiere, has been identified as body armour by several authorities. Support for this conclusion comes from its unusual construction, with vertical internal pockets that could easily hold some type of protective material. 1960s-vintage photographs showing its use by army engineers on mine clearance exercises also suggest a protective function.



Top right & right:

Exterior and interior of the 'mystery vest'. Its unsuitability as a cover for protective armour plates is discussed in the text.

On the debit side, the internal pockets do not overlap and would therefore offer substantial chinks if used to carry armour. Thus far, unginned cotton fibre is the only material that has been found inside these pockets. Moreover, all other models of Soviet torso armour employ side fasteners rather than a frontal closure. (The author, who has one of these vests in his collection and dearly wishes it were some type of body armour, remains unconvinced and would be delighted to hear from anyone who can shed further light on this 'mystery vest'.)

The first model of torso armour to be seen in Afghanistan was a titanium and fabric vest, called the Type 1 in a recent article⁽¹⁾ by Ronald Voldstad (most actual Soviet designations are unknown at present.) The vest's .056in.-thick titanium plates, 24 in number, are backed with several layers of an unidentified type of ballistic fabric, woven in a simple twill. The vest weighs 10lb., of which the titanium plates represent about 6lb. Soldier of

Fortune magazine published an excellent physical and ballistic analysis of this vest in their May 1984 issue. Their tests rated the Soviet vest slightly superior in ballistic protection to the US Army's 7-8lb. kevlar body armour (PASGT). The area covered by the Type 1 vest is substantially less than the American design, however, leaving the neck, shoulders, and sides unprotected. The Soviet vest was also found uncomfortable for wear in warm weather, as

its construction very effectively traps body heat. Considering climatic conditions found in most of the USSR, this characteristic may have been intentional. The Type 1 vest is constructed in two halves which are held together by a combination of 'velcro' patches and buckled straps at the shoulders, and by two velcro-fastened straps below each arm. Its nylon cover is dark green in colour.

Probably the most common armoured vest in current

Soviet use is the **Model 6BZT-M-01** (Volstad 'Type 2'). This vest is a much heavier development of the Type 1, weighing approximately 20lb. The shoulder fastenings are based on those of the Type 1: a poor choice, since the inadequate 'velcro' used by the Soviets is incapable of supporting such a heavy load. The weight is borne instead by a single narrow buckled strap at each shoulder. Two identical buckled straps secure the vest beneath each arm. The nylon cover is the same colour as the Type 1, but features four ammunition pockets and a breast pocket on the front, and four grenade pockets and a haversack-sized pouch on the back. The outer cover is easily removed for cleaning.

The innards of the 6BZT-M-01 are quite interesting. There is a very thick pad of ballistic fabric carried next to the wearer's body, with a thinner layer of the same fabric buttoned over it. To this outer layer are sewn the pockets which hold the titanium plates. On the sample inspected by the author, the plates on the front of the vest were nearly five times thicker (.25in.) than those used on the back. From a human engineering standpoint, this vest is absolutely atrocious. The weight distribution quickly leaves its wearer with sore shoulders, neck and back, and the overall weight is very fatiguing. What's more, the narrow shoulder straps allow the heavy vest to slop around while running.

Some of the shortcomings of the previous design seem to have been addressed in a later version of this vest, which Volstad lists as **Type 3**. This vest appears to use the guts of the 6BZT-M-01 inside a redesigned cover. The Type 3 has very wide waist flaps from rear to front, with an integral buckled belt, to better distribute the vest's weight and permit faster removal. The flaps carry four ammunition pouches; four buttoned grenade pouches are sometimes sewn to the lower front edge of the cover, and two small buttoned pouches are

ПАМЯТКА по эксплуатации изделия 6БЗТ-М-01

1. Разместить снаряжение в карманах наружной оболочки изделия.
2. Надеть изделие поверх летнего или под зимнее штатное обмундирование.
3. Предварительно подогнать с учетом своего размера и роста перекрытие текстильной застежки и длину правого плечевого регулятора, надеть изделие на правое плечо и подогнать на левом плече текстильную застежку и регулятор.
4. Застегнуть поясные регуляторы и штатный поясной ремень. Правильно подогнанное изделие не должно затруднять движения, хорошо облегчает туловище, чем достигается большой защитный эффект.
5. Воздействия открытого пламени и контакта с раскаленными предметами избегать.
6. Чистку, стирку и просушивание наружных чехлов производить по режимам для капроновых изделий.

Заказ 2240

sewn on the front near the shoulders. While the faulty shoulder attachments remain as on the 6BZT-M-01, the wide waist belt seems to hold the vest more securely against its wearer's torso. On the other hand, the belt tends to quickly reposition itself in ways detrimental to neat appearance.

The Soviets have recently employed yet another vest, which shall be referred to henceforth as **Type 4** for lack of more exact information. Its shape is very similar to the Type 1, and its cover likewise features no pouches or pockets. The shoulder attachments appear to fasten by 'velcro' only, which implies that either the Type 4 is much lighter than other Soviet vests, or that they have finally learned how to make serviceable 'velcro'. A plain fabric waist belt encircles the vest to hold it in place at the sides. The author has no further information about this design, but judging by its external appearance the vest may be of all-fabric construction.

Another interesting type of

armour was recently photographed in Soviet Armenia: 'greaves' (armour for the front of the lower leg.) These are fabric-covered and quite thick, held in place with wide cloth straps. Whether they offer ballistic protection, or simply guard the shins against blunt impact weapons, is unclear.

In addition to the foregoing defences, the author believes at least two other armoured vests have been used by the Soviets in recent years. Unfortunately, published photos of these models lack sufficient detail for positive identification as body armour.

At present, the USSR appears to be at least a decade behind the United States in body armour material technology and ergonomics. If this seems a rather mediocre achievement, it must be remembered that the US Army standardized its first torso armour for infantrymen over forty years ago. The Soviets appear to be learning this trade rather quickly.

Label from 6BZT-M-01 'Type 2'
VEST.

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Acknowledgements

The author wishes to express his gratitude to Rick Butler of Phoenix, AZ, for the generous loan of a 6BZT-M-01 vest from his inventory; and to Ronald Volstad for permission to quote his material.

MI

Images from the Great War:

The Louis Thuillier Collection (2)

LAURENT MIROUZE

We publish here a concluding selection of the remarkable photographs taken by Louis Thuillier in the village of Vignacourt between 1915 and 1918 — see 'MI' No.42 for the first selection, and the story of their creation and rediscovery. Once more, we are indebted to MIKE CHAPPELL for his help in identifying some of the subjects.



Left:

Australian machine gunner of the AIF 1st Division, judging by the use of the British MGC cap badge in place of the AIF insignia, and the rectangular shape of the sleeve patch.

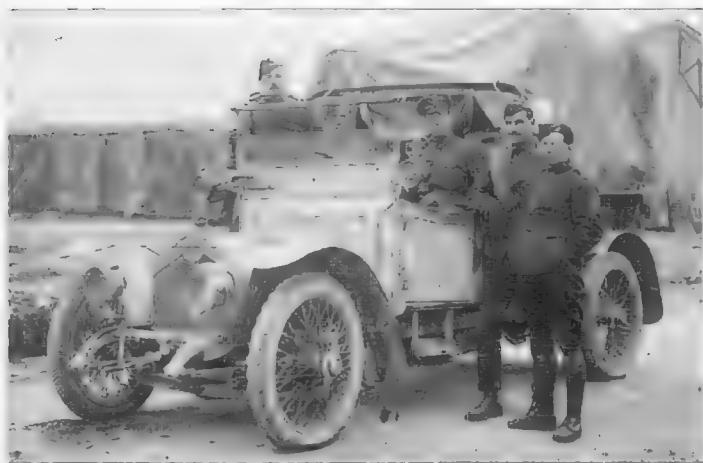


Top:

Another study from what appear to be a sequence of shots of Australian 1st Div. machine gunners, probably in 1917; perhaps a newly trained squad, posing with their Vickers. (The Thuillier collection contains many photos which suggest that machine gun training was one of the main activities at Vignacourt.) While the uniforms and insignia are as casually varied as one expects of the AIF (British or Australian jackets, use or absence of hat and collar badges, rank badges on the right arm only, use or absence of unit patches, etc.), the gun itself is noticeably immaculate, and has a carefully filled belt.

Above:

Lewis gun instruction class for young soldiers of the 17th or 18th Bns. (Leeds Rifles), W. Yorkshire Regt. — probably early in 1916, just prior to the 49th Division's involvement in the Somme offensive. This date is suggested by the 'Gorblimey' caps, modified jackets, absence of wound stripes or good conduct badges, and general absence of either brass or cloth titles. Only the lance-corporal seems (under magnification) to be wearing a 'T'-shaped cloth patch on his right upper sleeve, which from the shade may be the 1/7th's red insignia.



Far left:

A private of the Royal Scots Fusiliers proudly sporting a US Army M1912 pistol complete with M1911A1 Colt .45 automatic in russet leather M1916 holster, M1910 magazine pouch, and M1917 'bolo' — a formidable cross between a knife and a machete. Under magnification the holster flap is seen to have embossed beneath the 'US' cypher the line 'C CO 31 INF'. The lack of overseas service stripes suggests a date pre-January 1918; and, despite the absence of any identification, comparison of the whereabouts of RSF battalions in the second half of 1917 (when it was possible to encounter American troops) suggests that this man served with 1st Bn., which was with 3rd Division and near enough to Vignacourt. His belt order seems likely to have been a personal acquisition. This battalion wore red company 'battle patches' on the back: square, triangle, diamond, circle, and notched-arm cross respectively for A to D and HQ Cos. (All photos courtesy the author)

Top left & centre:

Vignacourt had an important airfield, and a number of the Thuillier photographs show RFC personnel, like these — the group of ground crew posing with a Crossley tender in front of a Bessonneau temporary hangar, one of the very few exterior shots in the collection, seems to date from late 1918. The studio portrait of the handsome young pilot is odd: he wears pilot's brevet and a medal ribbon on his 'maternity jacket', in conjunction with white-embroidered Royal Flying Corps shoulder titles of OR type, and without any badges of rank whatever. It seems highly unlikely that a private soldier qualified as a pilot.

Bottom left:

The collection includes a number of photographs made as souvenirs of fallen comrades, perhaps to send home to faraway families who found a tangible memento of a loved-one's last resting place some comfort. The cross bears the halved yellow-over-blue disc insignia and inscription of the Victoria-raised 46th Bn. AIF, 12th Bde., 4th Division; 3219 Pte. J.S. Thorne was killed on 4 April 1918. The two Diggers wear the diamond patches of 2nd Div.; the colours could be either the black-over-blue of 25th Bn. or the purple-over-blue of the 26th.

Top right:

Louis Thuillier's passion for motorcycles was noted in the first part of this article; he seems to have acquired a Triumph as a studio prop, as it figures in a number of his photographs. These two young Australian lieutenants pose with a Douglas, however. The officer on the left wears the 1st Div. rectangular patch — possibly in the purple of the Signals Coy.; his mate clearly displays the yellow-on-black disc above crossed guns of the 4th Div. MG Bn., with superimposed brass 'A' of a Gallipoli veteran. Both wear the ribbon of the Military Cross.

Bottom right:

Splendid study of an Australian 'Don-R' astride his Douglas, with a spare inner tube round his shoulders. He wears regulation AIF collar badges and shoulder titles and, under magnification, the purple triangle of Corps Signals on each upper sleeve above sewn-on white-over-blue sections of signaller's/despatch rider's brassards. **MI**



Euromilitaire 1991

For once the nations were truly united as they converged on Folkestone in South-East England on the weekend of 21-22 September. Delegations were noted from England, Ireland, Scotland, Wales, the United States and Canada, Japan, Sweden, Denmark, France, Belgium, Germany, Italy, Spain and Russia. All were united by a common interest and a common goal — the sixth annual Euromilitaire. From the moment the doors opened on the cloudless Saturday morning, enthusiasts surged through the halls in their hundreds to be beguiled and bedazzled by the variety and quality spread out before them.

No fewer than 64 traders had set out their wares, a great many showing for the first time new figures hot from the moulds. One that was particularly impressive was David Grieve's splendid large-scale private of the Black Watch, hands resting on his rifle, at Tel-el-Kebir in 1882 — definitely one for Victorian enthusiasts to treasure. Another in similar vein was a 120mm 17th Lancer on campaign in the Zulu War, produced by Mike French; while Poste Militaire came up with two mouth-watering additions to their peerless range — a French line infantry corporal, the second figure in a superb new 70mm Franco-Prussian War series sculpted by Derek Hansen, and a magnificent Mamluk c.1400 AD, from the talented Julian Hullis.

It is always a delight to see that Thistle Miniatures have made the long trek south from Aberdeen, and collectors of John Barber's figures will surely have been well pleased with his latest offering — a First World War Highland regimental signaller in the Middle East. On Hornet's stand sculptor Roger Saunders was showing a new range of Wild West figures that he will be marketing under his own name later in the year. The first names in production roll so smoothly off the tongue — Wyatt Earp, Belle Starr, Bat Masterson, Doc Holliday; and the show-stealer, a gorgeous little figure of Buffalo Bill

Cody — the example on show brilliantly painted by America's Bill Horan. If this one had been available in quantity the stand would understandably have been stripped bare.

Finally on the manufacturing side, one of the most interesting developments over the last four or five years has been the emergence of high-quality figures of great originality and exquisite detail from Spain. One such producer is Andrea Miniaturas, who were showing a delightful little vignette, 'Lili of the Lamplight, 1940', with a rather provocative Lili leaning against a lamp-post, chatting up a German squaddie. However, for me the most eye-catching display of all was provided by another Spanish firm, Beneito, who had filled a large glass show cabinet with painted figures from their range together with a number of master figures in various stages of construction. The quality of the sculpting of the latter was superb, and provided real inspiration for scratchbuilders.

As in previous years, some of Britain's top modellers were providing demonstrations of their skills throughout the show. Such names as Trevor Morgan, Geoffrey Illsley,

Tony Greenland, Derek Hansen, Max Longhurst and Jim Booth were besieged by modellers, hungry for information and advice. Also in attendance was Rob Henden, a newcomer to the demonstration room, who specialises in painting large-scale figures such as Verlinden's. His technique with enamels is outstanding, and his speed of painting absolutely breath-taking.

For those who could tear themselves away and venture out onto the sunlit public lawns above the Halls, the show organisers had once again laid on a series of free events for enthusiasts and local populace alike. Where else could one see in one place the Band of the 5th (TA) Battalion of the Queen's Regiment beating retreat, the Pipes and Drums of the City of Canterbury Pipe Band on parade, together with displays of medieval combat by the Order of the Black Prince, and the crisp gun-drill and cannon-firing of La Garde Impériale.

Another very welcome side of the show that seems to be expanding every year is the series of display cases in the

Feature figures

Readers wishing to model figures based on subjects featuring in articles in this issue may find the following suggestions of available castings useful, though it does not pretend to be comprehensive, and conversion may often be necessary:

16th Lancers at Aliwal: D.F. Grieve Models — Sergeant, 16th Lancers, 1846 (65mm).

German military painters: Hussar Miniatures — Hesse Cassel Infantryman, and Life Guard, 1866 (90mm).

Light Brigade: Hussar — Officer, 17th Lancers: Chota Sahib — Capts. Morris and Nolan (54mm).

Modern Soviet Infantryman: Hornet Models (1:35).

WWI British Infantry: Many castings, including Scale Link range (54mm), Andrea Miniatures (54mm), Mil-Art (80mm) and Chota Sahib (54mm) etc.

Panzer troops, 1939-40 (see Letters): Many castings, including Verlinden, Taxdir, and Andrea Miniatures, including sets of 'conversion' heads etc.

Competition Hall. Here you could examine at your leisure past work by Martin Livingstone, Geoff Illsley, Peter Wilcox, Derek Hansen, Tony Greenland, Gillian Watkin-John and Gary Joslyn. There were also some rather simple but interesting figures from the hands of Andrei Goussarov of St. Petersburg, including a very topical President Gorbachev and Boris Yeltsin; and a hugely impressive line-up of 36 Verlinden 120mm figures by the aforementioned Rob Henden.

It is also good to see the close links the show has forged with the county's own regiment, the Queen's; and this year the Regiment mounted a display of the VCs won by its forebears and, as the show's centrepiece, massed emblazoned drums, bugles, maces and home service helmets of the Regiment and of its predecessors.

THE COMPETITIONS

I am sure that one of the main reasons for this show's relaxed atmosphere and continuing



Peter Wilcox continues to reign as the king of the 'ancients'; at Euromilitaire 1991 his impeccably modelled Alan nomad accounted for one of his two Gold Medals. (David Lock)

excellence is the organisers' willingness to remain constantly flexible and to adjust any aspects of the show that give possible cause for concern. So it was that for this year's competitions new Gold, Silver and Bronze awards were introduced, based purely on the standard of the individual pieces, so that some classes had a number of top awards while others attracted few, if any. For example, in Class 1a (for painted single commercial foot figures up to 65mm) there were two Golds, four Silvers and three Bronzes awarded, the top prizes going to **Martin Livingstone** with a figure of Francis I (1515-1547), and to **Gary Joslyn** for an officer of 17/21 Lancers (1944). The painting of both these entries was outstanding — the texture and richness of the king's garments beautifully handled, as was the highlighting and shading on the tank commander's overalls, no less challenging for their plainness of colour.

There were, in all, 636 entries on the tables including 50 juniors. This was just four less than last year's all-time record, and indicated how successful and well-established this show has become. Inevitably, with such an array of pieces, it is only possible to scratch the surface in any report.

One's sympathy certainly went out to the judges in the competition for single commercial figures over 65mm. I counted no less than 129 entries; but there were, in the end, only one Gold, one Silver and a Bronze distributed here, the Gold going to **David Mitchell** for a superbly finished Captain of Kuban Cossacks.

There was some fabulous work on show in Class 3, for single converted/scratchbuilt figures up to 65mm. Two beautiful little models by **Steve Warrilow** caught my eye. The first, full of action, was of a lance-corporal in the East Surreys on the Somme in 1916, running forward with rifle in one hand and football at his feet. The other, entitled 'Thank God for that!' depicted an

utterly exhausted private of the 24th at Rorke's Drift, leaning on his Martini-Henry amid superbly textured mealie sacks, his beautifully detailed foreign service helmet upturned at his feet. This modeller's work, with its attention to the finest detail and delicacy of touch, is an object lesson for others.

Another piece that received a Judge's Commendation was **Peter Jones's** crouching Cherusci warrior, AD9, holding a shield and axe, his fierce moustachioed face glaring menacingly out from beneath a wolf's pelt covering his head and shoulders. **A. R. Ball** collected the Bronze in this class with one of Roger's Rangers; the soft greens and tans of his clothing and leatherwork had been delicately handled, as had the groundwork, with grass covered by curling autumn leaves. The class included no less than three of **Adrian Bay's** Victorian heroes, Lt. Edward Phillips of the 8th Hussars receiving a Judge's Commendation, while his superbly animated C/Sgt. Munro, and Ewart of the 93rd, each received a Silver. However, the Gold went to **Derek Hansen**, winner of last year's Best of Show, who had entered his conversion of a Hornet figure, a forlorn member of the 13th Prussian Hussars on stable duty; the painting of the white stable dress was faultless. (See 'MI'

No. 42 for a photograph in our article on Derek's work.)

There weren't a huge number of entries in either the small scale scratchbuilt/converted mounted figure class or in its larger equivalent (Classes 4 and 6). No doubt many modellers still find the painting of horses quite a daunting prospect. Still, in the former class, the worthy winner of a Gold was **Peter Wilcox**, master of the ancient figure, with an exquisite Alanic Nomad. There were also three Silvers, one of which went to **George Jean Luc** for a Ghulam cavalryman of the 13th century. The figure was depicted coaxing his mount up a steep rock-strewn hillside, and the jewel-like colours of the figure and the amazing decoration on saddle, saddle-cloth and bridle were tremendous. Of the four Bronze awards, two were picked up by **Keith Engledow** with a highly animated Roman officer and a Hsiung-Nu (Hun). The latter, one of Keith's highly acclaimed Historex conversions, was turning in the saddle in the act of loosing off an arrow. The groundwork in this piece was especially well handled. In the larger class one model really stood out — a magnificent Sioux Chief in full war bonnet, mounted on a painted pinto pony. This piece certainly deserved the Gold it received.

Colour photographs overleaf:

(A) 'Watching the Steppes', the brilliant Mongol archer which won Julian Hullis a Gold Medal in its class, and the 'Best of Show' silver certificate valued at £2,000. (David Lock)

(B) A. R. Ball's Roger's Ranger collected a Bronze in Class 3, the figure beautifully set off by the excellence of the groundwork. (David Lock)

(C) Among the displays in the Competition Hall was a large selection of 120mm figures painted in enamels by Rob Henden, including this striking 'jet jockey'. (David Lock)

(D) M. Lesolief took the only Gold awarded in the large scale conversion/scratchbuilt mounted class with this imposing Sioux chief. (David Lock)

(E) Adrian Bay's energetically animated 54mm C/Sgt. Munro VC at Lucknow captured all the courage and dash of the relief force in this epic incident from the Great Mutiny. (David Lock)

(F) Gary Joslyn won a Gold in one of the pure painting classes with this 1944 officer of the 17th/21st Lancers. (David Lock)

(G) 'Pursued' (c.1989) — **Ron Tunison** one-of-a-kind sculpture of a Sioux warrior painted in oils, 15in. high was base. See Bill Horan's accompanying article.

(H) '5th New York Zouave' (c.1988) — Tunison's one-off fired clay sculpture of a soldier of Co. E of Durgee's Zouaves, waving his Sharps and clutching the results of a foraging expedition. Painted in oils, the piece is just under 19in. high.

As always, the vignettes (Class 7) produced a number of imaginative small groups including another delightful contribution from **Steve Warrilow**. Entitled 'Watch and shoot, Gallipoli 1915', it depicted a small cross-section of an Australian trench and contained three figures. One peers over the parapet through a periscope, the second crouches down with cigarette in the corner of his mouth and a marvellously wary expression on his face, while the third is seated, one foot up on the trench wall, completely relaxed and seemingly oblivious to all that's going on around him. Another

Continued on page 42



Peter Jones won a Judge's Commendation for his Cherusci warrior, lurking in wait for Varus' legions in the Teutoburg Forest, AD9; a 54mm entry in Class 3. (David Lock)

(See captions on page 39)

A



B



C



D



E



G



F



H



From page 39

lovely bit of observation, though it failed to attract the judges' attention.

A Silver in this class went to the talented **J. P. Duthillieul** for 'Venezia 1490'. A medieval crossbowman and handgunner are relaxing in what would seem to be, from the detail of the background, a great hall. On the wall behind them is a religious painting, while over them towers an arch incorporating a carved Lion of St. Mark. So much is suggested in such a small area — a lovely piece of planning and visualisation.

Among the dioramas (Class 8) I was delighted to see a beautifully painted Napoleonic scene by **Max Longhurst**, a modeller who has contributed so much to the British modelling scene; although the group that really took my fancy was a small detachment of four British infantrymen advancing past a wrecked cannon. Based on Vitoria 1813, it was constructed by **Jesus Gamarra** in a splendid blend of lively animation and beautifully detailed groundwork, incorporating two very convincing corpses. For his efforts Senor Gamarra received a Bronze medal.

Another little gem was the only winner of an award (Gold) in the boxed diorama section. **Stuart McPherson's** compact little composition of 'The Workshop, France 1918' was jam-packed with detail. The main focus was on two army mechanics working on an engine amid a clutter of tools, a workbench and a glowing stove and forge. Gaskets hung on the timber walls while, in an office, important matters were being decided by an old soldier and a bowler-hatted civvy. The kitchen sink may well have been somewhere in this super little scene — certainly just about everything else was.

The two classes for single flats and groups was dominated by **Mike Taylor**. His Gold-winning 'Madame Pompadour' was gorgeous, the delicacy of the flesh tones and the microscopic patterning on her brocade gown stunning. In the same class was a large-scale Mongol commander, c.1400, by **Trevor Morgan**. This

surely was the ultimate flat, cut out of sheet lead and with absolutely all modelling, detail, light and shade captured by the paint alone. Mike Taylor also took the Gold with an Ancient Egyptian group entitled 'Offerings'. What was on offer was a nubile slave girl being forcibly dragged before a very corpulent potentate lounging on cushions in the company of two buxom retainers.

However, it was Class 5 (for large-scale single converted/scratchbuilt figures) that produced the *creme de la creme*. A Bronze was won by **Geoff Illsley** with a superb Apache warrior, carbine raised above his head and minuscule real feathers in his patterned skullcap. Among the Silvers was **Derek Hansen's** master of the 11th Uhlan that is already in production with Poste-Militaire — the pose relaxed, the pensive face full of character. Another Silver went to **D. Racinoux** for his 'Sergeant, 17th Lancers, 1918', whose exhausted, haunted expression was wonderfully captured. Perched on a collapsed brick wall, he held a cigarette in one hand and a minute Iron cross in the other open palm. Two Golds were awarded — one to **Peter Wilcox** for a brilliant Gallic swordsman; the tattooing on arms and torso was superb, and the fine grey check breeches amazing. When I learned the breeches alone took three days to paint, I wasn't the least surprised.

The other Gold went to **Julian Hullis** for 'Watching the Steppes', a breath-taking Mongol warrior. Peering into the distance through narrowed eyes and with the most brilliantly modelled hands and dusty clothing painted in faded colours, it was an absolute *tour de force*, and rightly also won the 'Best of Show' award valued at £2,000.

The presentation of the prestigious awards by **M. Jean Hennen**, President of Les Amis d'Historex et de la Figurine Historique, brought to a close a wonderful weekend and left enthusiasts counting the days until next year's show on 26 and 27 September 1992.

John Regan

MILITARY MINIATURES

The Work of Ron Tunison

Modellers attending the major military miniature shows in Valley Forge, Pennsylvania and Chicago, Illinois have, in recent years, noticed the sudden appearance of a highly gifted artist whose 9-14 in. sculptures of American 19th century soldiers are stunning in both their artistic merit and historic accuracy. While those who have regularly seen Ron's work at the annual New Jersey Show over the years are familiar with his talent, many visitors to Valley Forge and Chicago have no doubt wondered, 'Who is this guy?'



The label 'newcomer' must surely bring a smile to the face of the multi-talented Ron Tunison, who for 24 years has been creating sculptures of such stunning visual impact as to earn him praise from many respected historians and historical artists as America's foremost historical sculptor. Tunison's cold-cast and hot-cast bronze limited edition sculptures have long been in demand among galleries, collectors, and the ever-growing number of Americans finding renewed interest in the heritage of the Civil War. The recent film 'Glory', and Ken Burns's riveting 11-hour TV documentary 'The Civil War' have further increased interest in a period which has already led to the growth of 'living history' activities across the United States.

The 44-year-old Tunison's interest in art and history goes back to his youth, when he often daydreamed of the climactic battle of the Alamo, or Pickett's Charge at Gettysburg. His earliest sculpting efforts were made as a teenager, when it quickly became apparent that he possessed outstanding artistic potential. He attended New York City's School for the Visual Arts and later received a scholarship to study at New York's National Academy School of Fine Arts. Ron's first big break came in 1967 when commissioned by Peter Blum of New York's prestigious Soldier Shop to sculpt two figures. These both sold quickly, and led to more commissions, and a very successful career as an historical artist. As well as being a member of the Company of Military Historians, Ron is a founding member of the Society of American Historical Artists (SAHA). The SAHA is comprised of 15-20 of the best historical artists in the country, and their shows are well attended by historians and enthusiasts

'Attack at Dawn' (c. 1987) — a 12in. one-off sculpture by Ron Tunison, in fired clay painted with artist's oils, depicting a US 7th Cavalry officer loading his Model 1873 Springfield carbine as arrows zip into his bivouac site. Tunison's handling of matt buckskin is particularly noticeable in his Old West sculptures.

alike.

To any artist engaged in depicting soldiers and scenes from past conflicts historical accuracy is a vital consideration, and Ron Tunison takes this particular requirement very seriously. In addition to a vast reference library, Ron has also collected numerous 19th century weapons and artifacts which are often reproduced with painstaking authenticity in his pieces. His knowledge and awareness of American 18th and 19th century military history is further enhanced by his past participation in various re-enactment groups, including the 23rd Royal Welch Fusiliers (War of Independence), The Massachusetts Light Infantry and the 5th New York Zouaves, as well as his current association with the 125th New York Regiment, and the 30th Pennsylvania Reserves. The meticulously recreated uniforms, weapons and accoutrements worn by these re-enactors have helped Ron gain further insights into the soldier's experience. To those who have studied his work, that insight is very plain to see.

Ron's figures are painted using artist's oil colours. In addition to painting an assortment of his cold-cast bronze sculptures, he also frequently produces one-of-a-kind painted figures. His favourite subjects often include Plains Indians, for which he has a special flair. The accompanying colour photograph of his 'Pursued' displays his uncanny talent for painting buckskin, among other textures.

The best historical artists have an attribute that goes beyond the simple awareness of historical detail, or basic artistic skill — they have a 'feel' for a period. It may be an instinctive understanding of the look of the soldier, how he



cocks his hat, slumps when at rest, holds his pipe, or any number of similar attributes, but that awareness inevitably separates the good historical artists or modellers from the outstanding. Ron Tunison unquestionably has that 'feel'.

When asked about his proudest achievement Ron replies without hesitation, 'the Crawford Monument'. Tunison's impressive 11-foot bronze sculpture of General Samuel Crawford of the Pennsylvania Reserves, his first effort over four feet in height, was unveiled at the Gettysburg Battlefield several years ago and takes its rightful place among the best sculptures at that revered site. Since the unveiling of the Crawford sculpture Tunison has been eager to add other battlefield

monuments to his list of achievements, and expects to receive further commissions in the years to come. It is easy to understand his enthusiasm.

So to modellers, the beautifully painted large scale sculptures Tunison enters at competitions are really only the tip of the iceberg, a small part of the creative output of one of the foremost historical artists working today. It is encouraging that artists like Ron are so eager to share their knowledge and enthusiasm with others, and their achievements serve as goals to which many modellers can aspire.

Ron Tunison lives in the Catskill mountains of upstate New York with his wife Alice, their daughter Elizabeth, and sons Trevor and Wesley.

Bill Horan

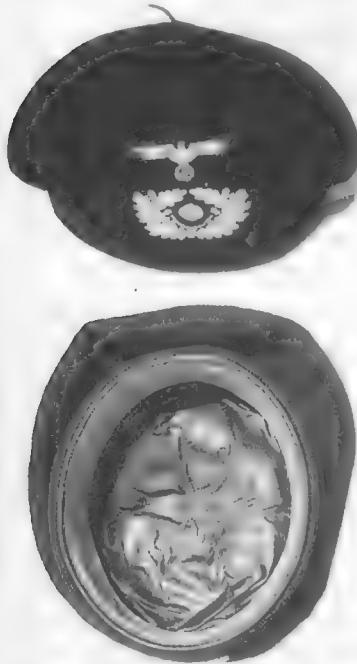
Left:

Ron Tunison poses beside his 11ft. statue of Gen. Samuel Crawford of the Pennsylvania Reserves, which stands on the site in the Gettysburg National Park where Crawford's troops fought in 1863.

1940 Panzer uniform

We receive these photographs with a letter from reader R.L. Lyons of 109 Sellars St., Greensborough, Victoria 3088. Australia. Mr Lyons describes an interesting Panzer vehicle uniform jacket, and a Schutzmütze, in his collection.

The jacket is made of a noticeably high quality 'doeskin'-like material, fully lined in a smooth black cotton



There are three rear body seams; a line of stitching around the lower sleeves; a line of stitching right around the outer edge of the collar, 5mm in from the piped edge; and no buttonholes along the edge of the exposed left lapel (or corresponding buttons on the right breast).

The cut is otherwise entirely conventional. The white-on-black early model breast eagle is hand-sewn to the jacket, and there is a white-on-black single Gefreiter's chevron on the left sleeve. The shoulder straps are sewn into the shoulder seam, and have plain buttons. The collar has the normal zig-zag stitching and attachment; the collar patches are machine-sewn to the collar, and measure 38mm by 64mm; they are set parallel to both edges of the collar, 5mm in from the piped edge. The skulls are sewn with black thread through the eyes and nose, right through the collar. The rose pink piping is 2mm wide at all points.

Inside the tunic, machined to the right pocket, is a black silk label 95mm wide and 27mm deep with all-yellow machine woven script set between two yellow 'heraldic' motifs; the script reads 'TIJORN/ 1. rue de la Pépinière/PARIS (VIIIe)'. Mr. Lyons wonders whether this is a privately purchased 'walking out' quality jacket

LETTERS

ordered during the occupation of Paris; but records that New Zealand author Dal McGuirk is of the opinion that it is an issue item purchased in bulk from French suppliers, citing similar high-quality French-made uniform items in his Afrika Korps collection.

The Schutzmütze is a fine clean example, with white-on-black machine woven insignia and a noticeable top central 'stalk'. The six-segment black oilcloth lining bears the label of EREL (Robert Lubstein) of Berlin; and there is a light brown leather sweatband.

We are grateful to Mr. Lyons for letting us publish this useful addendum to the articles by Andrew Steven and Peter Amadio in 'MP' Nos. 36 and 37, and for his good wishes.

77th Highlanders' facings

In Stuart Reid's letter ('MP' No. 41) there was a call for an original contemporary source for the green facings of Montgomery's 77th Highland Regiment of 1757-63. I enclose a photocopy (*not reproduced, but accurately described here* — Ed.) of 'A List of His Majesty's Land Forces in North America...' published by Hugh Gaine in New York during 1761. Pages 24-25 concern the 77th, and mention: 'Uniform, Red, faced Green, belted Plaids and Hose'.

Philip Haythornthwaite indirectly used this source when writing his articles, as he lists my research note which quoted all the uniform descriptions in it, published in the journal of the Company of Military Historians in 1972. The original, and apparently only surviving example of this list is in the New York Public Library.

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Highland swords

With regard to recent discussion in your letters page concerning the nature and number of swords carried by highlanders in 1745-46, the following description of the fighting at Clifton Moor (18 Dec. 1745) by Ewan MacPherson of Cluny, commanding the MacPherson Regiment of about 300 men, is significant.

After being ordered by Lord George Murray to charge the enemy, consisting of Bland's dismounted Dragoons, Cluny wrote: 'we indeed fell prel-mell upon them. But the poor swords suffered as much as there were no less than fourteen of them broke on the Dragoon skull-caps (which they all had) before a better way of doing their business was found.'

This suggests that whatever swords were carried, and even if Cluny uses

the term 'poor' affectionately rather than in judgement of their quality, they can hardly have been the 'broadsword' popularly associated with the highlander... A more likely candidate is the highland dirk, which at 18in. long could just be described as a short sword; or poor quality regular army issue infantry swords, either captured or of French origin. A further significant point is Cluny's evident pleasure in reporting that about 50 of the dragoons' swords had been captured. In the previous century such weapons had been regarded by the highlanders as of inferior quality. (Source: 'Cluny's Account', reprinted in Katherine Tomasson, 'Jacobite General', 1958, pp.130-1.)

John Barratt
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Pattern 1908 belt

May I add to the letters of Mr. Maddock ('MP' No. 38) and Maj. White (No. 40) concerning the ways in which the main buckle was fastened, and why? I speak from service from 1932 to 1961, in units that wore the various types of 1908 equipment, particularly from 1932 to early 1940. The equipment was worn in various 'orders', the most comprehensive being Field Service Marching Order; this was always worn when marching from one 'station' to another. FSMO included belt, ammo pouches, haversack, waterbottle, bayonet, entrenching tool, full pack with helmet secured to it, respirator in either the 'alert' position or, in 'peacetime', on top of the pack — all with their normal contents, and ammo.

This, in theory, was designed to take on and off like a jacket, and it was necessary for it all to be carefully fitted for comfortable wear. In practice, with its considerable weight, it would often ride down at the back, particularly if the main belt buckle became loose — with much strain on the wearer. To avoid this the buckle was fastened by method 'C' (see 'MP' No. 40 p.5), and this was the primary purpose of that method. It was also used, when necessary, in Battle Order. Again, in theory, it was designed so that the belt could be unfastened and the tunic unbuttoned in hot weather, and the equipment would be 'in balance'. While not impossible, this was often most uncomfortable in practice.

Method 'B' was, as Maj. White states, a neater result, and so was used for parades, Drill Order, etc., at unit discretion. Method 'A' was not encouraged, neither was it of any particular advantage except speed.

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Congratulations

I believe the end of your fifth year of publication merits some words of

thanks and congratulations. From the start 'MI' has presented a wide range of subjects from contributors worldwide, catering for a variety of interests. Obviously some have not been to every reader's taste; but all have been well researched, clearly written and presented, and well illustrated. It has most ably filled a previous gap between, on the one hand, highly specialised and academic periodicals such as the JSAR, and, on the other, the several popular modelling and wargaming magazines. It is particularly gratifying that notwithstanding the welcome conversion to a monthly publication in June 1990, there has been no lowering of standards in its content.

This has been most praiseworthy at a time when there seems to be an increasingly pervasive tendency in the media as a whole towards superficiality and simplification. An aspect of this in some military publishing is to play safe by giving readers more of what they know already, with endless re-hashes of well-worn subjects. Whether such reliance on familiar topics is due to publishers' limited competence, to their hands being tied by accountants, or to their under-estimation of their readers, can best be answered by them.

'MI' has scorned this facile approach in favour of introducing less familiar subjects, and thereby expanding, instead of limiting, its readers' knowledge and interests. This must surely be good for the readers, and for the advancement of military studies. Admittedly these may be difficult times for publishers; but it is heartening that your magazine's strongest feature, its consistently high quality, has been maintained nevertheless.

M.J. Barthorp
Clos du Mur
Portifer
St. Ouen
Jersey C.I.

'Desert DPM'

I read with interest Major Tanner's article on British Gulf War uniforms ('MI' No. 41); and readers may be interested in an item which came into my possession in about 1988. This is a

'desert DPM' jacket of identical cut to the 'tropical DPM' issue item, lacking the field dressing pocket. The fabric appears to be a poly-cotton material, heavier than the 'tropical' variety. The pattern is in four colours, employing similar print shapes to the 'temperate' and 'tropical' DPM. The colours are a dark sand background, darker than that of later models; a greyish beige secondary colour; a brown third colour, and a darker brown fourth colour. The white material shows between some of the print shapes. The jacket was purchased in a local Dundee Oxfam shop, and may belong to a batch of unissued items sold in a local army surplus store some years previously. Such uniforms were probably developed around the same time as were the desert pattern 'para smocks' later sold to Iraq.

I would be interested to know if 'MI' or readers have any further comments on these pre-Gulf War 'desert DPM' items.

G.F. Butchart
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(While unable to list specifics, we were briefly shown — during a recent visit to Germany — an extraordinary collection of more than 20 distinctly different Iraqi camouflage uniforms personally collected in Kuwait and Iraq by the curator of the US 3d Armored Division museum. As far as we recall from a brief glance, these included patterns resembling most major Western issue types to a greater or lesser degree, as well as many which were either peculiar to Iraq, or modelled on other Third World types. Many appeared to be imported, from a number of countries, apart from those apparently made in Iraq. This could run and run...Ed.)

Audie Murphy

Since I have been a subscriber since issue No.1, I feel obligated to alert you to an error in the article on Audie Murphy ('MI' No.37), regarding the Medal of Honor. This error is common, inside and outside the USA. The Medal of Honor is a distinct medal, and has no relationship to the Congressional Medal of Honor. The

CMIH is generally reserved for civilian achievements. (Two men received both decorations — Lindbergh, and Byrd of Arctic fame.) Perhaps some day an article on both the MIH and the CMIH might be published?

Jack Kelly

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CMR Standard and Guidon

It would appear that Mr. Scollins ('Cape Mounted Riflemen', 'MI' No.38) has fallen into the same trap as did R.J. Marrion in his article on the same corps in *Military Modelling Manual*, 1983. The colour illustrations of the standard and guidon have obviously been based on black and white line drawings that appeared in Curson's 'Colours and Honours in South Africa', published in 1948. This is a pity, because the actual sizes are quite clearly displayed in the photograph on pp.36-37 of the same issue. As I understand it, the regulations in force at the time of issue stated that the standard should be virtually square, while guidons were to be 1ft. 2in. wider than they were deep. Thus the design of the colour illustrations and the symmetry of the embellishments must be incorrect.

I would also suggest that a comparison of the tones in the photograph indicates that the upper part of the field behind the White Horse of Hanover is not the same as that behind the regimental title, i.e. green. I would have thought red more appropriate, as the black and white tone is similar to that behind the Union device in the second and third cantons of the guidon.

I have also made mistakes in this regard, even with original research and information from the National Army Museum sitting next to the drawing board. It is because I have now seen this error twice in articles by reputable authorities that I think it time to correct it.

Ben Logan
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36 Division, 1914-18

May I firstly congratulate you on another outstanding issue ('MI' No.39); I was especially pleased with Mike Chappell's excellent article on the 36th (Ulster) Division of 1914/1918. However, I have decided to write with some additional information regarding the popular misconception that the division was composed entirely of members of the Ulster Volunteer Force, or indeed Ulstermen in general.

Currently a friend and I are engaged on a major work concerning the raising of the Tyneside Scottish Brigade; and have discovered that in December 1914 a 'Tyneside Company' was raised from men of Northumberland and Durham for the Royal Inniskilling Fusiliers. The company appears to have been a success, as later both the Tyneside Irish and Teesside Irish Committees were to assist in raising further troops for the Inniskillings, and a large contingent of Northumberland and Durham men were to serve with the 11th (Service) Bn., R. Inniskilling Fusiliers (Donegal and Fermanagh Volunteers). Of this contingent some 56 Durham-born men alone were to be killed with the 11th (Service) Battalion between 1916 and 1918, and of that number 31 were killed on the Somme on 1 July 1916. In fact, among all of those Inniskilling Battalions which served on 1 July 1916 some 23 Northumberland and 54 Durham men were to be killed in action, which is possibly the highest total of fatalities outside Northumbrian District's normal recruiting area. Altogether some 218 Durham men were to be killed with the 'Skins' during the Great War, with half as many again coming from Northumberland. From these figures it is estimated that around 1,000 or more men from Northumberland, Durham and the Teesside area served with the regiment, not one of whom was an Ulster Volunteer, and it would also appear that overall the men's connections with Ulster were very tenuous.

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THE AUCTION SCENE

It was the best fair that we have ever had. I took a lot of money!'; 'It was terrible — I didn't take a penny!'. Both these remarks were made by dealers talking about the September London Arms Fair. There is no reason to disbelieve either statement — well, not completely... However, these remarks do indicate the state of the arms and armour market which is to say the least, uneven.

It was an interesting fair and on the Friday the crowd of visitors waiting at the doors for the proceedings to start was just like the good old times. The day's attendance was well up to average; on the Saturday there was no rush, more a steady trickle, and the total entrance figure was slightly below average. There is no doubt that the trade is still rather in the doldrums,

and most of the dealers accepted that this was the case and were prepared to see a fall in business. Indeed, one or two were proclaiming that the trade was dead and finished; but it is unlikely that they really believed things were quite that bad. A number of old familiar faces were absent, but then there were one or two new ones, so it was a case of swings and roundabouts again.

Of the London auction houses only Phillips maintained a presence at the fair, but representatives of both Sotheby's and Christie's were seen circulating and no doubt discussing the market and future prospects. It is understood that Sotheby's intend to

place more emphasis on sales of arms and armour at their rooms at Billingshurst in Sussex, while holding much less frequent major sales in London and extending their sales in New York and Munich, although final details are yet to be decided. Christie's and Phillips intend, as far as is known, to continue their present policy, and it must surely be to their benefit to see Sotheby's less involved in the London market.

Auction houses are in business to make a profit, and it seems that there are two approaches to the best method of achieving the greatest profit. Some feel that frequent sales of reasonably

priced items with numerous smaller profit margins give good results. On the other side are the prestigious sellers who want to hold fewer sales offering the higher priced items only. It is a complex question since so many factors are involved, such as availability of quality goods, the cost of staging the sales, and a whole host of other outgoings which have to be considered.

To sell a selection of arms and armour, the buyers must be informed and persuaded that they should come along to the sale. To do this satisfactorily the catalogue must be well presented to arouse interest and accurate, so that the reliability of the rooms is accepted; but at the same time the cost of the catalogue must be kept, as far as possible, low enough not to deter potential purchasers. Most sales cata-

logues now cost over £10.00 and to subscribe to several auction rooms becomes quite expensive. However, in order to cut costs the only options seem to be to reduce either the size of the catalogue or its quality, and both of these are likely to be self-defeating.

The profit margin on the sale of a single item is roughly 20 per cent of the hammer price — the actual selling price — representing 10 per cent from the seller and 10 per cent from the purchaser. At first glance this looks quite a reasonable figure; however, it must be remembered that out of that profit must come the rent, salaries, printing costs, publicity, and all the other running costs. The calculation is difficult — is it more sensible to sell 20 items at £200 each, when they will need 20 catalogue entries, each taking an expert's time and printing space? Or to go for two items

selling at £10,000 each, which will require less catalogue space and less cataloguing time. To the accountant the second solution must appeal, but to the collector and dealer it is not quite so clear cut. The number of quality items of this value in circulation is not that large, except when a great collection such as the Visser appears on the market; and the number of collectors with this amount of money to spend must be limited. To the great majority of collectors and purchasers an article costing several hundred pounds calls for a deal of thinking about, for it represents a fair portion of their income.

The policy of a few high-priced sales is bound to have an effect on the future of collecting, for most collectors have started with the lower end of the market. In arms and armour it was often bayonets and badges that attract-

ed the tyro, and as income, experience and confidence grew the interest widened and more expensive pieces were gathered in. There were plenty of dealers who catered for the lower and medium priced section of the trade; but as opportunities to acquire stock diminish so will the number of dealers and collectors. Proof is to be found in magazines which advertise dealers and collectors' fairs: one of the most popular used to have pages devoted to arms, armour and militaria, but nowadays one finds only a few columns. One can only hope that the continuing even growing — attention paid by publishers and other media to antiques, including arms, armour and militaria, can maintain and spread interest; at least three books dealing with collecting are currently hovering on the brink of publication. But it is a bold observer who would claim to foresee how soon

the easing of the recession may bring a return to the levels of activity of the 1960s-80s.

One useful guide to the militaria market may be the major sale, on 7-10 November at the former Wrenham War Museum, near Horsham, of the well-known Joe Lyndhurst collection formerly displayed there. Denhams of Wrenham offer several hundred lots, ranging very widely in type and interest: vehicles include M4A1 Sherman and M24 Chaffee tanks, and Second (and some First) World War militaria include everything from uniforms and insignia, through radios, weapons and optical items and a good selection of aeronautica, to 'Home Front' ephemera. We hope to draw lessons from the results of the sale of this very wide sampling in our next column.

Frederick Wilkinson

Video Releases to Buy:

'The Desert Fox' (Fox Video)

'The Desert Rats' (Fox Video)

'Sink the Bismarck!' (Fox Video)

'The Longest Day' (Fox Video)

'Tora! Tora! Tora!' (Fox Video)

'What Price Glory' (Fox Video)

Fox Video have recently released or re-promoted five classic Twentieth-Century Fox war movies, all dealing with actual events in the Second World War. Henry Hathaway's *The Desert Fox* (1951) was based on the Rommel biography by Brig. Desmond Young. A pre-credit sequence shows an abortive attempt by British commandos to assassinate Rommel in November 1941. The action then moves to June 1942, when Young, then a lieutenant-colonel (played by himself) and a prisoner of the Afrika Korps, is impressed with Rommel's strict adherence to the rules of war. In a brief flash-forward we learn that after the war Young interviewed Rommel's wife and son, as well as many others who knew him. The remainder of the film then shows Rommel's career from the battle of El Alamein in October 1942 to his enforced suicide as a result of his supposed involvement in the July 1944 plot to assassinate Hitler. The film thus concentrates on Rommel's defeats rather than the victories which earned him his almost super-human reputation. However, James Mason gave a memorable performance in the title role, leading to criticism that the film showed Britain's erstwhile enemy in too sympathetic a light — remember that it was made only six years after the war.

The undoubted popularity of the film led to Mason repeating the role in a notional sequel. In Robert Wise's *The Desert Rats* (1953), Richard Burton plays Capt. MacRoberts, a British officer commanding a unit of the Australian 9th Division during the defence of Tobruk against the Afrika Korps. MacRoberts and his men repel an assault by German

ON THE SCREEN

tanks, and carry out a raid behind enemy lines. During the latter he is wounded and captured, thus meeting Rommel, who is also recovering from wounds inflicted by a strafing fighter.

Lewis Gilbert's *Sink the Bismarck!* (1960) was based on C. S. Forester's account of the destruction of the German battleship in May 1941. Although the story sticks closely to the known facts, dramatic interest centres on a fictional Capt. Shepard (Kenneth More) who, embittered by the loss of his wife in an air-raid, is assigned to be the Admiralty's Director of Naval Operations just before the *Bismarck* attempts to break out into the Atlantic. More exhibits a characteristically stiff upper lip, but is allowed to express some emotion when news arrives that his son has been reported missing after an abortive attack by Swordfish aircraft from the *Ark Royal*. The film features some excellent model-work, but it is a pity that Fox have chosen not to release the video in its original Cinemascope format for which the

subject matter was so ideally suited.

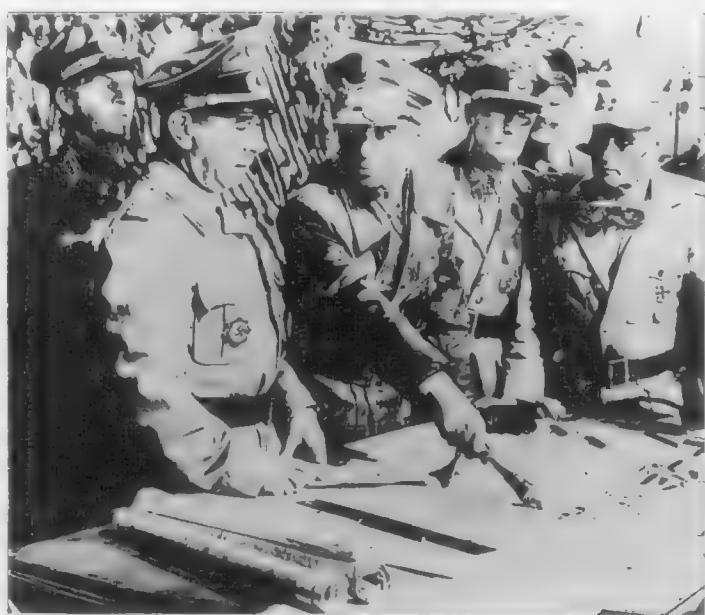
The Longest Day (1962) was based on Cornelius Ryan's best-seller of the same name concerning the events of D-Day, 6 June 1944. This highly ambitious film required the services of three directors: Ken Annakin directed the Allied sequences, Bernhard Wicki the German sequences, while second-unit director Andrew Marton handled the vivid action sequences. Several scenes — such as the assault by Rangers on the cliffs at Point du Hoc, the landing of American airborne troops in St. Mere Eglise, and the taking of Pegasus Bridge by British airborne troops — were filmed in the actual locations. In contrast, the assault on Omaha beach was recreated in Corsica. The cast list claimed international stars including Richard Burton, Sean Connery, Henry Fonda, Gert Frobe, Jeffrey Hunter, Curt Jurgens, Robert Mitchum, Kenneth More, Rod Steiger and John Wayne.

Fox aimed to repeat the success of this film with *Tora! Tora! Tora!* (1970),

an equally ambitious attempt to portray the 'Day of Infamy' when the Japanese attacked Pearl Harbor on 7 December 1941. Again, the services of several directors were used: Richard Fleischer directed the American scenes, Toshio Masuda and Kinji Fukasada the Japanese scenes, while Ray Kellogg directed the actual attack. The financial failure of the film can be attributed to an uninteresting cast, and a lengthy build-up which, although reasonably accurate, lacked dramatic tension. Much of the film was hot on Hawaii, with the aircraft representing the Japanese attack force flying the same routes as their predecessors some 30 years before. The film was worth seeing for the spectacular climax, which was magnificently staged and a triumph of special effects. Colour, and the great strides made in both special effects and the re-creation of wartime aircraft types, lifted this sequence far above what had been achieved in *The Longest Day*. Footage from this appeared in Fox's own television miniseries *Pearl*, and other films including *Midway* (1973).

Lastly, Fox have also released John Ford's World War One drama *What Price Glory?* (1952) based on the play by Laurence Stallings and Maxwell Anderson. It concerned the rivalry between Capt. Flagg and Sgt. Quirt of Company L, 3rd Battalion, 5th Marine Regiment based in France in 1918. It was originally filmed by Raoul Walsh in 1926 with Victor McLaglen and Edmund Lowe, achieving some kind of notoriety when audiences were able to lip-read language that was considerably riper than that shown on the title-cards! The popularity of the film gave rise to two sequels: *Women of All Nations* and *Cockeyed World* (1929). Ford's version, featuring James Cagney and Dan Dailey, benefited from the technical advances of colour and sound, but was toned down in terms of both language and its portrayal of the horrors of war. The action sequences are all too obviously filmed on a sound stage, and the film allowed Ford to indulge his occasional weakness for heavy-handed comedy.

Stephen J. Greenhill



James Mason portrays Rommel in the 1951 20th Century Fox classic *The Desert Fox*, a controversial release in its time.

Abu 'Abdullah Muhammad XI Boabdil of Granada

DAVID NICOLLE Painting by ANGUS McBRIDE

Few medieval or renaissance wars have left such abundant relics as the final stage of the Spanish Reconquista. Not surprisingly, many are associated with the victors, King Ferdinand and Queen Isabella. But there are also arms, armour and even clothing owned by the loser, Abu 'Abdullah Muhammad XI, better known as Boabdil, the last Muslim ruler of Granada. Most such relics are found in Spain, in the Royal Armoury and the Army Museum of Madrid. Other items are scattered as far afield as Vienna and New York.

Although the Muslims of al-Andalus ('Moorish' Spain) started losing northern territories within a few years of the Arab-Islamic conquest of the Iberian peninsula, the capture of Toledo by Alfonso of Castile in 1084 is widely regarded as the start of the Reconquista. For the next four centuries, despite various revivals, the Muslims of what are now Spain and Portugal were in retreat; and an almost

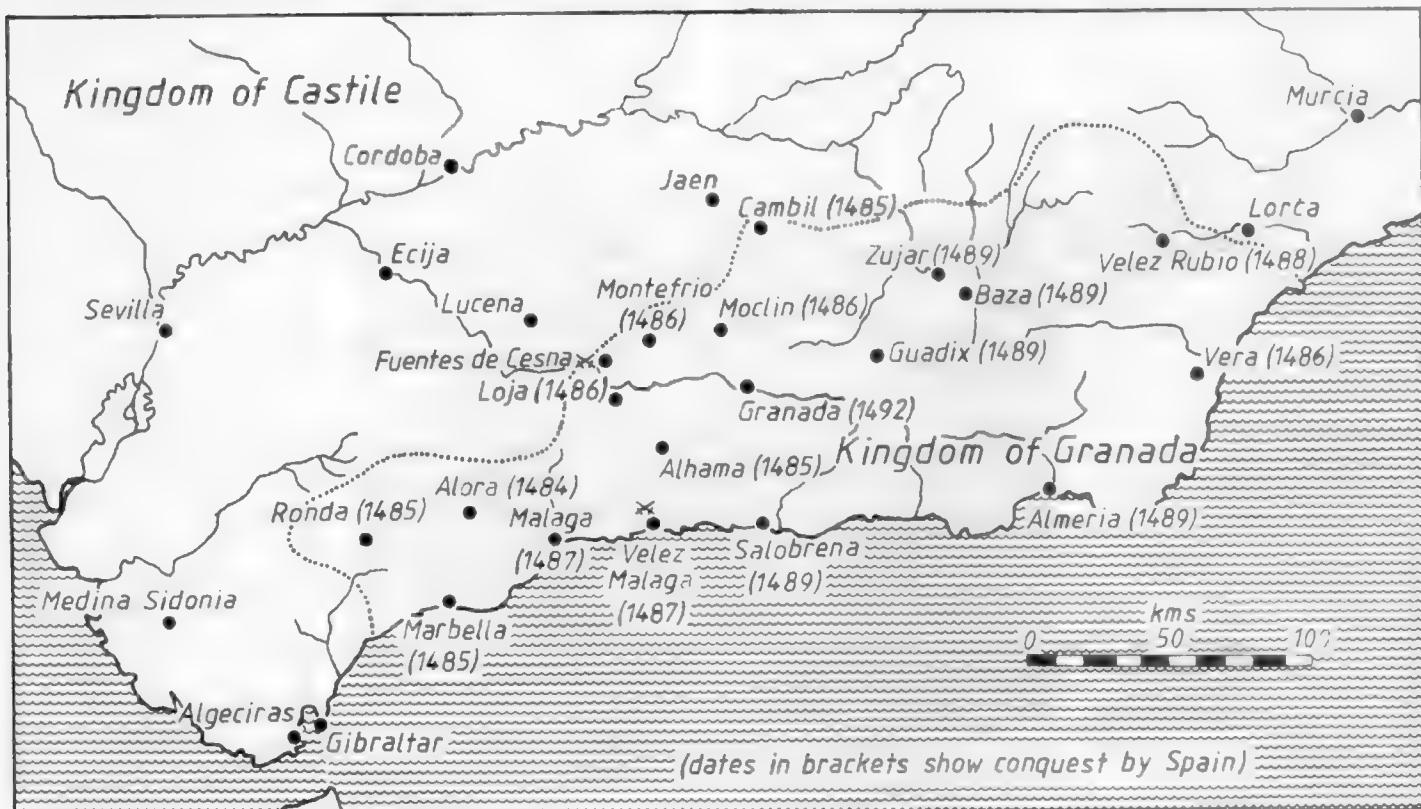
complete collapse followed the battle of Las Navas de Tolosa in 1212. Yet one area held out — the Kingdom of Granada in the rugged but fertile deep south of Spain. Here the Nasrid dynasty of remarkable kings ruled from their ever more sumptuous Alhambra (Arabic 'red') palace overlooking the flourishing city of Granada.

The Nasrid period (1232-1492) was a glorious late after-



The coat (marlota) of Boabdil, still showing a fine carmine colour and probably darker and deeper in the 15th century. The delicate foliate pattern is shaved from the velvet, showing paler pink; the hem, cuffs and front edges are embroidered in gold thread. A fine cotton turban associat-

ed with the king is rolled on a bar above the coat; originally white, it has a long fringe decorated with a strip of white cloth with pink or faded red embroidery, the end of the fringe being twisted into mixed pink and white threads. (Musée del Ejército, Madrid)



noon of Muslim Andalusian civilization. Towards the end of the 15th century the two most powerful Christian states in Iberia — Castile and Aragon — finally stopped fighting each other and took the first steps towards the unification of Spain. In 1469 Prince Ferdinand of Aragon married Princess Isabella of Castile. Eleven years later,

Below:

Buskins or overboots of Boabdil; like the slippers worn under them (which also survive) they are of soft tan-coloured leather — the yellow or deep red dyes very commonly found on such North African leatherwork date from later centuries. Known as ran, these riding boots are seen on most Muslim horsemen — and some light Spanish cavalry — in the carved panels at Toledo Cathedral. (Museo del Ejército, Madrid)

after a bloody civil war, they finally became undisputed rulers of Castile and Aragon. The days of Muslim independence in Iberia were now numbered, but it still took long preparation and a further eleven years of savage fighting before, on 2 January 1492, Granada fell. That same year the *Reyes Católicos* ('Catholic monarchs') Ferdinand and Isabella signed a charter permitting an Italian sailor named Christopher Columbus to seek for India by sailing westward. One age of the world had ended — another was dawning.

THE ARMY OF GRANADA

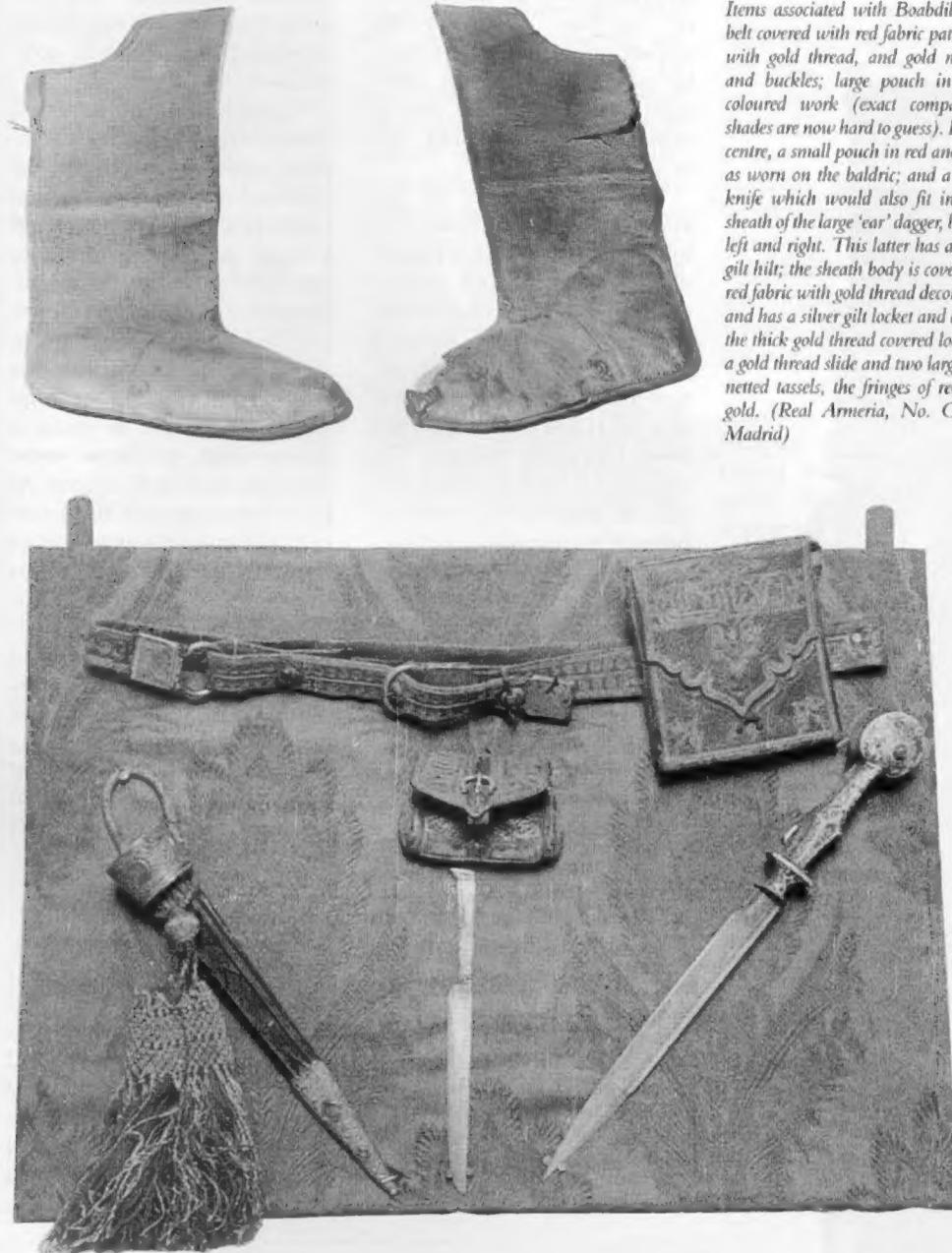
Defence was paramount for the Kingdom of Granada,

which was surrounded by castles great and small. The field army, though able to carry out reprisal raids into Spanish territory, was primarily to harass invaders and threaten their lines of communication, only rarely confronting them in open battle. Central to this army was a permanent cavalry force garrisoned around the country, the largest element being led by the king in Granada itself. The ruler also had a bodyguard in the Alhambra, many recruited from captured Spanish children brought up as Muslims in the Palace. There they were trained to fight as light cavalry *a la jinéta*, and were comparable to the *mamluk* slave-recruited élites of the medieval Middle East. All

professional troops were regularly inspected by the king, reviews lasting a week or more and being followed by other spectacles and general festivity.

The size of professional units varied according to the economic climate; but a large proportion of the kingdom's male population also had military obligations, so that Granada could field remarkably large armies. These militias included cavalry but most were infantry, armed, by the late 15th century, with arquebus hand-guns, bows, and above all crossbows. Some now carried large rectangular shields quite unlike the cavalry's small kidney-shaped leather shields. Many crossbowmen were mounted, and seem to have used their weapons from horseback to harass the foe. Border militias formed an élite of warlike *thagri* frontiersmen under local leaders, and discipline was strict, with regular reviews to check training and equipment.

Generally speaking 15th century arquebus hand-gunners seem to have worn turbans or fur-lined hats, the crossbowmen having light helmets and sometimes short mail hauberks. Some *jinéte* light cavalry also wore light helmets and scale-lined jacks or brigandines of European origin. North African mercenaries and religious volunteers had played a much reduced role since the mid-14th century, but some were still recruited as auxiliaries even in the late 15th century. The strict discipline and clearly defined unit structure of Granadan troops permitted elaborate tactics based upon the long heritage of medieval Islamic warfare. Here the crossbowmen and hand-gunners were probably the most important element, although light cavalry were effective against their generally heavier Spanish foes once the latter's cohesion had been broken. Earlier Islamic Andalusian cavalry had often been as heavily armoured as their Christian counterparts, but by the 15th century the Muslims





Espada jinéta of Boabdil, with scabbard and part of baldric. This magnificent weapon is the most richly decorated surviving example of such Granadan swords. The blade is 78cm long, tapering from 3.8cm to 2.2cm in width before curving in to the point. The fuller is 9mm across; and there is a maker's mark — 'S' — perhaps attributable to a family of armourers from Sahagún who later worked in Toledo.

The hilt, like the scabbard mounts, is largely of gold covered with delicate filigree and cloisonné and champlevé work in blue, green, white and red enamel, bearing inscriptions from Sura CXII of the Koran. The centre of the grip is of carved ivory decorated with arabesques and further Koranic inscriptions. The quillons terminate in very stylised animal heads. (Museo del Ejército, Madrid)

invariably fought *a la jinéta*, riding small horses with low saddles and short stirrup straps, carrying light leather *daraga* shields, and fighting with light swords, light spears or javelins. Each cavalry squadron had its own triangular or rectangular flag (perhaps according to the size of unit), with red being the favourite colour.

The fortifications of the kingdom ranged from the huge walled Alhambra Palace, with its stern Alcazar citadel, to carefully maintained coastal castles and isolated towers dotted along the frontier. These served as observation posts and places of refuge from Christian raiders. The upkeep of local fortifications was, in general, the responsibility of surrounding communities, but some major citadels were maintained by rents from mills, shops or kilns far away. The fortress of Arenas was, for example, supported by the olive groves of Cogollos.

BOABDIL AT LUCENA, 1483

The conquest of the Kingdom of Granada was a prolonged affair and the battle of Lucena was only one among many, yet it was in its way decisive.

Detail of the rear, plainer face of the wooden, leather-covered scabbard, with enamelled mounts for the baldric rings. The surviving part of the baldric is of white fabric with an embroidered edging — green, black-on-orange, and white. (Museo del Ejército, Madrid)

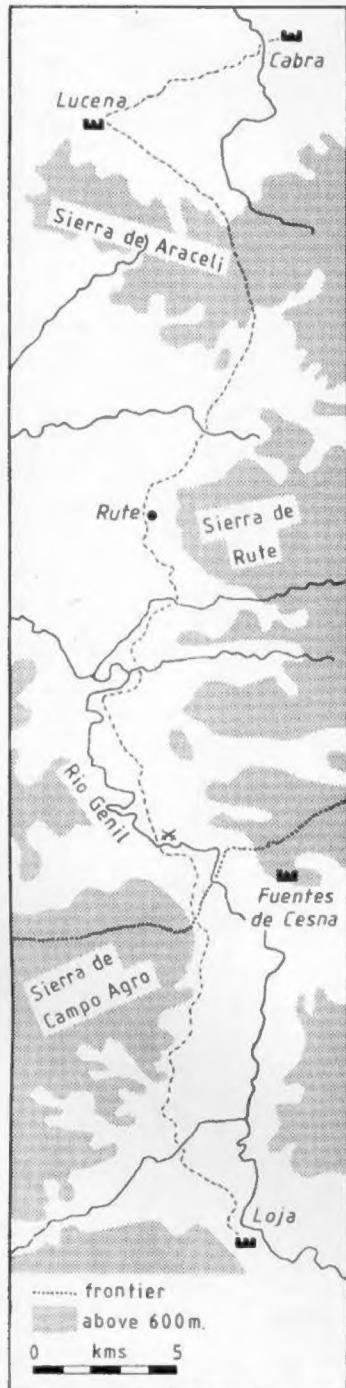
Muhammad XI, better known as Boabdil, was captured. The wily King Ferdinand, however, sent him back to Granada to further undermine the fragile unity of the Muslim kingdom. This, at one time, had no less than three living kings: one ('Ali Abu al Hasan) having abdicated while two others (Muhammad XI Boabdil, and his uncle Muhammad XII Zaghal) struggled for the throne. The battle itself followed a raid by Boabdil against the Castilian frontier town of Lucena, a raid which the young ruler had felt obliged to make in order to maintain his prestige following his uncle's crushing of an invading Spanish force in the mountains near Malaga. The man who actually achieved this victory — the last great Muslim success in Spain — was a renowned octogenarian warrior named 'Ali Atar, governor of Loja.

Boabdil is said to have led 9,000 infantry and 700 horsemen against Lucena. 'Ali Aar marched with him, being Granada's most experienced frontier general. As he rode out beneath Granada's gate Boabdil is said to have snapped his spear against the arch, and a short while later a fox ran right through the army with no one able to shoot it down: both incidents were naturally seen as ill omens. As the raiders crossed the frontier beacons sent warning to the Count of Cabra, who was responsible for protecting this part of the Castilian border; yet the Muslim troops moved fast, and were already preparing to return home towards Loja, after ravaging the area around Lucena, when they were spotted by a small Spanish force on 20 April 1483.

The Granadan infantry were resting while five battalions of horsemen kept guard. By the time the Spaniards attacked, this cavalry had reformed into two groups to cover the infantry, booty and prisoners who had now set out towards the Rio Genil valley which they would then follow back to Loja and Granada. Boabdil rode a white



Helmet claimed to be Boabdil's, now in the Metropolitan Museum of Art, New York (no. 1983.413). Basically this is a 15th century Spanish salet decorated in a style which mirrors known late Granadan work. A series of enamels are set into holes in the skull, over whose roughened surface gold leaf has been hammered; a (badly written) Arabic inscription is engraved in a panel round the lower rear.



horse and was surrounded by his cavalry guard. These men saw the Spaniards coming, but the enemy's numbers were obscured by morning mist and by forests covering the slopes of the Sierra de La Horconera, so they decided on a fighting retreat. Despite inferior numbers the Spaniards divided their forces, the infantry stationing themselves in a wooded grove while the cavalry attacked from the opposite side of the valley with cries of 'Remember the Mountains of Malaga!' This gave the impression of a much larger force, so the men of Granada continued to fall back while their own relatively small cavalry units kept the enemy at bay.

In the 15th century there was probably no bridge over the Genil between Rute and Loja, only a ford which lay virtually on the Granadan frontier. Above, on a steep spur of the mountains, stood the village of Fuentes de Cesna ('Springs of the Castle' — in Arabic *Hisn*) which may then have been known as Xornas to the Spaniards. In April even the smallest rivers could rise in sudden flood, and Boabdil's army now found its path obstructed, probably by the Rio Genil at the ford near Fuentes de Cesna. The Granadan cavalry halted to protect the infantry as they crossed the swollen river, Boabdil's own guardsmen being stationed among the

trees of the river bank. This time, however, the Muslims' famous discipline let them down, and those who crossed the stream raced on for the security of Loja 15km down the road. The Spaniards now redoubled their efforts, making a ferocious attack upon Boabdil's guard who, unable to cross the stream themselves, dismounted for a final stand.

Boabdil himself was gradually forced into thickets at the water's edge where he was confronted by a common soldier named Martin Hurtado. Attacked with a long spear, Boabdil fought back with sword and shield until two other Spanish infantrymen appeared. The king offered them a large ransom if they would let him escape, but when one man tried to seize him Boabdil struck him down with his jewelled sword. At that point Don Diego Fernández de Córdoba, one of the Spanish leaders, rode up. According to the chronicles an infantryman said 'Señor, here is a Moor we have taken, who seems to be a man of rank and offers a large ransom'. By now Boabdil had twice been wounded, but proudly cried out, 'Slaves! You have not taken me. I surrender to this knight.' At first Boabdil concealed his true identity but was, of course, found out. Though well treated, he was sent to Baena castle as a prisoner.

Angus McBride's reconstruction on the rear cover depicts Boabdil as he might have appeared at Lucena. The last Muslim ruler of Granada wears most of the clothes and weapons said to have been taken from him after his capture; the only missing item is a dubiously attributed estoque light sword. The leather adarga shield (from the Arabic *daraqa*) is from a magnificent 15th century example in the Real Armeria, though it is not associated with Boabdil. The helmet is claimed to be his — a claim unproven, but possible; such headpieces are worn with light turbans by Muslims and Christians in 15th century Iberian art.

Over his coat of pattern-shaved velvet he wears a thickly quilted protective jerkin (its red colour assumed here), as shown on the Toledo Cathedral carved panel believed to illustrate Lucena. It is the only panel to such such a garment, and the artist may have had a verbal report of Boabdil's capture to draw upon (these 54 amazing panels depicting events of the reconquest of the Kingdom of Granada were carved during the 1490s). Nothing is known of Boabdil's horse at Lucena except that it was white. The saddle, bridle and elaborate collar shown here are based upon a very detailed Valencian painting of a Moorish king slain at the battle of Puig half a century before; the stirrups and bridle mounts are from examples of richly enamelled brass with Hispano-Arab decoration now in the Metropolitan Museum, New York.

It was there that almost all the clothing and weaponry worn by Boabdil at Lucena passed into the possession of Don Diego Fernández de Córdoba, subsequently being handed down to the ancestors of the Marquise de Viana. Centuries later these unique trophies were handed over to the Spanish Army Museum in Madrid, where they still take pride of place alongside the sword of Boabdil's warlike father-in-law, 'Ali Atar, who was killed at the battle of Lucena. Meanwhile the Spanish Counts of Cabra added a crowned Moor's head to their coat-of-arms. On 2 January 1492 Boabdil finally allowed Spanish troops to enter the Alhambra of Granada, having concluded a long siege by secret negotiation against the wishes of his people.

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Muhammad XI Boabdil of Granada, 1483



Angus McBride
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